漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

MANGAJIN

Vol. 1, No. 6

06
0 74470 78600 9

$4.50

漫画人
MANGAJIN

CONTENTS

Vol.1, No. 6
December 1990

WARNING!

4 **Politeness Levels** A warning for anyone who might not be aware of the hazards of using an inappropriate level of "politeness."
5 **Pronunciation Guide** (and apology from the translators)

FEATURES

18 **The Manga of Matsumoto Reiji:** Frederik L. Schodt, author of *Manga! Manga! The World of Japanese Comics,* translator/interpreter, and general man of *moji*, gives us some background on the great Matsumoto, who just happens to be the creator of our feature manga (see below).

DEPARTMENTS

6 **Letters** Votes for a computer column, opinions about possible material for MANGAJIN, and proof that the Kenkyusha *Furigana English-Japanese Dictionary* actually exists.
7 **Classified Ads** Free classified ads for individuals!
10 **Basic Japanese** ***Two Idiomatic Expressions – Ohayō Gozaimasu & Omedetō Gozaimasu*** Informative even if you don't know what an idiom is
77 **Vocabulary Summary** Words appearing in this issue of MANGAJIN
80 **Coming Up:** in future issues of MANGAJIN

MANGA

24 ***Pocket Story,*** *by Mori Masayuki* The day of big brother's birthday party
32 ***Tanaka-kun,*** *by Tanaka Hiroshi* The saga of the salary-man anti-hero continues
36 ***Dai-Tōkyō Binbō Seikatsu Manyuaru,*** *by Maekawa Tsukasa* One way to get around paying rent
44 ***Ginga Tetsudō 999 (Part I),*** *by Matsumoto Reiji* The beginning episode of this science fiction manga classic

ABOUT BOOKS

74 **Inside the Robot Kingdom,** *by Frederik L. Schodt*

Information on Future Issues & Subscriptions
on page 80

漫画人
MANGAJIN

Editor & Publisher
Vaughan P. Simmons

Advising & Contributing Editors
Karen Sandness
Wayne Lammers
Maki Murahashi
Peter Goodman

Art & Graphics
Kazuko Ashizawa
Anthony Owsley

Business Manager
Evan Bennett
404-634-2276

Subscription Manager
Kim Trevino
404-634-3874

Special Thanks to:
Daniel Simmons, Pamela Mobley, Eudora Pendergrast

Cover: Johnny Neptune

MANGAJIN (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by Mangajin, Inc., 2531 Briarcliff Rd., Suite 121, Atlanta, GA 30329. Application to mail at second class postage rates is pending, Atlanta, GA 30304
Postmaster: Send address changes to Mangajin, P.O. Box 49543, Atlanta, GA 30359.

Subscriptions prices: $30/year in US, $40/year in Canada, $45/year overseas (except Japan).
Exclusive agent in Japan: Sekai Shuppan Kenkyu Centre, Minami Aoyama 2-18-9, Minato-ku, Tokyo, Tel. 03-479-4434
Subscriptions in Japan: ¥9,000/year

Editor's Note

After our Vol. 1, No. 3 feature on "Japanese on the Computer," several of our readers urged us to run a regular column on computers and Japanese. Although we're not ready to make this a regular feature of MANGAJIN, we have decided to venture once more into the realm of the screen and keyboard and do a report on computer learning systems for Japanese.

Ron Granich, editor of *ATArashii* (The Journal of Technical Japanese Translation) and also member of an ATJ (Association of Teachers of Japanese) "task force" on electronic technology and teaching Japanese, has agreed to co-produce this report. Gary Hall, the technical editor for *Electronic Musician* magazine (and a most dedicated student of Japanese) will also be involved in this project.

We need input from users, too. If you're using a computer learning system for Japanese, please tell us about your experience. If we publish even part of your letter we'll send you a MANGAJIN T-shirt. (Ron Granich and Gary Hall will be wearing MANGAJIN T-shirts the rest of their lives.)

In addition to the "commercial" softwares and systems, there are also quite a few people developing systems as a hobby or as part of some other project. Maybe we can help these people get in touch with each other. If you're developing any kind of Japanese learning system for the computer, send us a paragraph or so describing what you're doing and we'll put it on a "bulletin board" page.

I think most readers will agree that MANGAJIN has been pretty conservative in our selection of manga material. The point we've been trying to make is that manga are not all trashy sex and violence. We think we've made our point, and in fact we've been hearing requests for some manga material that is a little lighter. So, in the next issue we present our most frivolous manga yet—*Urusei Yatsura* by Takahashi Rumiko, featuring our first alien princess! Nothing really extreme here, but Ms. Takahashi's use of the Japanese language is very playful and creative. There is more interesting reading ahead.

Vaughan P. Simmons

Copyright © 1990 by MANGAJIN, Inc. All rights reserved.
• *Ginga Tetsudō 999*, by Matsumoto Reiji, first published in Japan in 1977 by Shōnen Gahōsha, Tōkyō. Publication in MANGAJIN arranged through Matsumoto Reii.i • *Tanaka-kun*, by Tanaka Hiroshi, first published in Japan in 1989 by Take Shobo, Tōkyō. Publication in MANGAJIN arranged through Take Shobo. • *Dai-Tōkyō Binbō Seikatsu Manyuaru*, by Maekawa Tsukasa, first published in Japan in 1988 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha. • *Poketto Sutōrī*, by Mori Masayuki, first published in Japan in 1987 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha.

Ayumi Software is pleased to present . . .

JapanEase™

Vol. 1 Katakana

An interactive, fun way to learn *katakana*!

Includes 50 basic Japanese expressions and more than 300 Japanese *gairaigo* (foreign loanwords). Combines amusing animations, clear pronunciation and interesting exercises to help you memorize the entire *katakana* syllabary quickly and easily.

Flashcards drill you in either hearing mode or reading mode with five speed settings.

The How to Say . . . section teaches you to tell time, say the date, count numbers and money in Japanese.

Katakana memorization is easy! Each *katakana* character becomes a picture whose name begins with the *katakana* sound.

Only $99.95

Plus, a Business Card Maker, *katakana* writing-practice sheets, a bilingual book on Japanese culture, and more!!!

System Req: Mac 512K and up with 1 MB of RAM, hard disk with at least 3 MB of available memory, System 6.0.5 or later, HyperCard 2.0.

Qualitas Trading Co.
specializing in Japanese software

6907 Norfolk Road, Berkeley, CA 94705
Phone: 415-848-8080, Fax: 415-848-8009

MacSUNRISE Script

by Wolfgang Hadamitzky and Mark Spahn

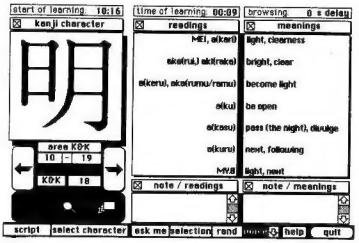
ELECTRONIC REFERENCE AND LEARNING SYSTEM FOR KANJI

FOR MACINTOSH COMPUTERS

Beginner's Version B-100, $99
hiragana, katakana, 100 kanji

Intermediate Version I-500, $249
hiragana, katakana, 500 kanji

Advanced Version A-2,000, $499
hiragana, katakana, 2,000 kanji



PACKED WITH EASY-TO-USE FEATURES

- readings, definitions, compounds
- stroke-by-stroke writing order
- sound recording of correct pronunciation
- search functions for dictionary use
- custom note-taking windows
- random browse and masking for self-testing
- print functions for posters and flashcards
- complete on-screen help

FOR CLASSROOM USE OR AT HOME

Send $3 for demo disk; the cost is fully applicable to your purchase of any version of *MacSUNRISE Script*. Upgrade credits throughout 1990. Ask about site licensing and multiple user plans. Version A-2000 ready in Fall 1990. Requires Mac Plus, SE, or II and family. HyperCard release 1.2.1 or higher. Memory Usage: B-100, 3mb; I-500, 13mb; A-2000, 50mb.

contact Stone Bridge Press, P.O. Box 8208, Berkeley, CA 94707 ♦ fax 415-524-8711

WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o**ni*
u like the *u* in z*u*lu
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*lo

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Protecting the Cover

Would it be possible to receive the issues that are sent to me without having mailing labels attached to them; i.e., mailing them in envelopes of some type? The copy of No. 5 that was sent to me was damaged in the process of getting to me. Some sort of protective covering would help solve this problem and would prevent mailing labels from defacing the covers of your fine publication.

There are two other things I am curious about. Do the covers of issues that are sold through retail stores have bulk rate postage permits on them? I ask this because these permits seem to be part of the front cover. Also, I am curious about the ink that is used on the cover; is it an oil base ink or soya base?

Bob McConaghy
Atlanta

Starting in 1991 we will mail subscription copies with a protective outer cover. This will hopefully prevent damage during mailing and also keep the label off the cover art. Just as we got rid of the 3rd class permit (it isn't easy to get a 2nd class permit!), our distributors insisted that we put a scan code on the cover. Our project for 1991 is to get the scan code off the cover of subscription issues. The ink on the cover is oil-based.

A Computer Column?

I enjoyed issue No. 3, particularly the sections on computers and software. I am an avid user of EGWord and Kanji PageMaker, and would truly enjoy an ongoing column on computers. There seems to be no professional publications dealing with Japanese language with anything approaching a sense of humor except Mangajin, so I nominate you folks to carry the column. You do what you do wonderfully.

Fred Lorish
Cannon Beach, OR

Please add my vote for a computer column. Great entertainment and instruction in your magazine! The first reasonable, readable, sane language explanations in history, I guess.

Duncan Ewing
San Francisco

A KanjiTalk User Talks

I just discovered your magazine today at a local gaming and comic book store. Am I ever excited! Your transliteration/translation/grammatical explanations of manga are *exactly* what I need to help with the more colloquial and idiomatic aspects of the language. Most beginning courses have a tendency to concentrate on the more formal and polite language, so your magazine is filling a niche that has long been empty. Thanks so much!

I was especially interested in your article (Vol. 1, No. 3) on word processing systems. I'm using Apple's KanjiTalk on the Macintosh to develop a number of new Japanese language learning programs (in Hypercard), including kanji learning, vocabulary building, and grammar study. It was interesting comparing and contrasting the features of the various systems. It's not immediately obvious from your reviews, but at least on the Mac, KanjiTalk (or Linguists' Software's rebundling of this product) has the advantage that it's *very inexpensive* and *almost completely sufficient* for elementary to intermediate level writing. I've just now started to bump up against the limits of the KanjiTalk system dictionary and its phonetic look-up, after two years of using the product.

Lloyd Botway
Computer Systems Manager
Nashville

A Vote for Alien Princesses

If you're still taking suggestions for manga to feature in upcoming issues, I would like to see some of the work of my favorite Japanese artist, Takahashi Rumiko, presented in its

(continued on page 7)

Bloopers

As announced in the last issue, we will send you a Mangajin T-shirt if we publish your story of a language (Japanese or English) blooper.

This story takes place in a Chinese-style noodle shop. I was scanning the menu looking for something to ask for, but all the kanji were rather difficult. Finally, I found something. The first character 五 *go* ("five"), was easy. The second character was actually 目 ("eye"), but I confused it with 見 *mi* ("look"), and asked for *gomi* ("garbage") *soba*. The man's face behind the counter went from shock to amusement as I tried to explain by drawing the characters. What I ended up getting was, of course, *gomoku soba*.

Claire Petersky
Bellevue, WA

(Thanks and a Mangajin T-shirt to Petersky-san.)

original form. The American adaptations of her stories such as *Urusei Yatsura* (published by Viz Comics) have been very enjoyable, but I wonder how much I'm missing by reading an adaptation, as opposed to the kind of faithful and carefully explained translations that MANGAJIN provides. I think MANGAJIN readers would especially enjoy *Maison Ikkoku*. (My fantasy would be to see the entire *Urusei Yatsura* series translated and annotated MANGAJIN-style!)

If I may take the time to address one more subject—the Editor's Note in No. 5, wherein Vaughan P. Simmons announces that "next issue [will] feature [Galaxy Express 999 by] Matsumoto Reiji," seems to be implying a reluctance to publish

(continued on page 8)

MANGAJIN • Classifieds

Classified ads are free for individuals and non-profit groups (up to 30 words — over that $1 per word). Commercial ads are $1 per word, or $40/inch for display ads (2 1/4" width, camera ready).

Categories: • Pen Pals • Notices & Events • Books & Publications • Computers & Software • Job Seekers • Employment • Travel • Miscellaneous

Send to: MANGAJIN Classifieds, P.O. Box 10443, Atlanta, GA 30319
(MANGAJIN reserves the right to edit or reject any classified advertisement.)

Japanese Language Instruction
Hiragana/Katakana/Kanji

Pronunciation, animated strokes, noun-verb-adjective reading exercises, quizzes, search options!

Requires a Macintosh and HyperCard.
Cost: $45 Kana; $65 Kanji

日本語

ANONAE SOFTWARE, PO Box 7629
Berkeley, CA 94707
(415) 527-8006

Books & Publications

Interested in reading copies of original Japanese comics. Send list & prices. Rumiko Takahashi especially wanted, any condition. Spillman, 113 South Street, Russell, KY 41169

Authors of Japanese Character Dictionary seek co-authors to prepare French, Spanish, and other language editions on a royalty-sharing basis. Contact: Mark Spahn (Tel. 716-675-7609), 338 Reserve Rd., West Seneca, NY 14224.

Interested in back issues of 無線と実験 and ラジオ技術. C. Tsang, P.O. Box 218-30-226, Yorktown Heights, NY 10598

NY author wants to sell book rights to Japanese publisher; biography of President Aquino. First English edition sold out. Excellent potential for best seller. Write: Cultural House, 205 West 95th St., #2-A, NY, NY 10025

Published writers: we are interested in expanding our circle of free-lance writers. Please send sample of previous work with query letter. Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359

Travel

Japan Travel Service offers discount air fares to Japan and the world. Call 404-897-1781 or 1-800-822-3336.

Miscellaneous

A true fan of Japanese anime and related music, especially Kimagure Orange Road, Urusei Yatsura, and Project A-Ko, seeks other fans with like interests. Contact: Bill Ames, P.O. Box 279, Botsford, CT 06404.

Will answer any question about Japanese language, things Japanese, etc., free of charge. Write to: Mr. Jiro Kaizawa, 2-6-6, 612, Ooana-kita, Funabashi, Chiba 274, Japan.

Crying Freeman 2 VHS sealed prerecord to buy/sell/trade for LD or tape of *Robot Carnival* or *Crying Freeman 3*. Contact: Woody Compton, 1325 Sharon Rd., Tallahassee, FL 32303.

Wanted: Original language VHS *Gojira* and *kaijū eiga* tapes. Contact: Mort Todd, 350 Fifth Avenue, Suite 3304, New York, NY 10118.

N.S.A. new Y.M.D. member would like to meet & chant with Y.W.D. for sincere faith. Call 818-840-8638.

Pen Pals

American male student, 18, seeks correspondence with female native speaker in Japan to discuss/exchange pop culture and language. Contact: J.P. DuQuette, 381 Walnut, Costa Mesa, CA 92627.

Japanese 102 student seeks pen pals. Interests include the Japanese language, anime, and science fiction. Write: Michelle Wanat, 901 Oakland, Apt. 5, Ann Arbor, MI 48104.

Japanese businessman, 35, would like to exchange language/cultures with female native English speaker, just for fun. 623 Woodward Bl., Pasadena, CA 91107

Job Seekers

American citizen with MSEE and minor in Japanese seeks engineering position in semiconductor industry. Contact: Jon Holley (Tel. 918-587-0465), P.O. Box 684, Tulsa, OK 74101-0684.

Stanford University sophomore majoring in industrial engineering and Japanese seeks summer employment in Japan. Contact: Martin Herlihy (Tel. 415-497-0862), P.O. Box 06149, Stanford, CA 94309-6149.

New York resident wants job as consultant for Japanese investments in Philippines. Many contacts in Philippines, including government. Write: C. Gullas, c/o Filipino Reporter, 19 West 34th, Suite 602, New York, NY 10001.

science fiction (possibly at the risk of alienating business-oriented readers?). I say fear not SF! I do appreciate MANGAJIN for what you publish; I especially enjoyed *Tanaka-kun* in No. 1. You have shown that there's more to manga than spaceships and gorgeous alien princesses. Having said that, however, I say bring on some spaceships and alien princesses!

I look forward to more MANGAJIN.

DAVID MATTHEWS
Orlando, FL

A Vote for Samurai

I was very impressed by MANGAJIN and snapped it up as soon as I saw it. The level of explanation of the cartoons is just right, since even fairly advanced students who can read newspapers may have difficulty with conversational Japanese.

Are you going to include samurai manga in future issues? I know the vocabulary and style of speech are archaic and nobody talks like that, but every native speaker understands it. There are many TV programs on samurai themes which I find incomprehensible. Explanations would be very helpful.

P. SWARBRICK
Brooklyn, NY

A Vote for Sci-Fi

Let me take this opportunity to compliment you on your fine publication. There is truly nothing like it anywhere else! I would like to mention some things I (and friends of mine) would like to see in MANGAJIN. Science fiction manga (authors like Hirano Toshirō and Shiro Masamune would be great); song translations; some data on Japanese animation (sci-fi, especially); and translations and notes on colloquial spoken speech. Manga derived from anime (or the manga animation has been based on) would be great, like *Orange Road*, *Dominion*, or *Appleseed*.

I realize you can't do everything everybody wants, but please consider this another vote for sci-fi in MANGAJIN.

MATT STAROSCIK
Diamond Bar, CA

Keep on Teaching!

I enjoy your magazine and appreciate your dedication to the teaching of Japanese, rather than to the legions of manga fandom.

PETER OEHLKERS
Evanston, IL

Quest for the *Furigana* E-J Dictionary

It started in Vol. 1, No. 4. A reader wrote, "I'm looking for a smaller, affordable E-J dictionary that gives readings in *furigana*."

The first response was in Vol. 1, No. 5.

I just received Vol. 1, No. 4 of MANGAJIN and read the letter to the editor asking about the availability of an English-Japanese dictionary with *furigana* readings. For the past few months I have been using *Kenkyusha's Furigana English-Japanese Dictionary*. It costs ¥2,000 here, but I don't know if it's available in the U.S. (ISBN 4-7674-1172-6).

According to the preface, it's the *furigana* version of an E-J dictionary originally intended for Japanese students of English. I was surprised at the range of words ("air bag," "mutatis mutandis," "unremunerative," "vivisect," "willy-nilly") and at the fact that it also includes some idioms (look under "heart," "run," and "wind").

JOSEPH GREEN
Tōkyō

Then, another response

With regard to your reader's search for a *furigana* dictionaries (Vol. 1, No. 4): There is at least one English-Japanese dictionary that gives furigana over the kanji. The *Kenkyusha Furigana English-Japanese Dictionary*, which was published by Kenkyusha in February 1990, has 49,000 headwords. This dictionary has its limitations, though. It doesn't give much help in distinguishing between various meanings, since example sentences and meaning explanations are generally lacking. So one must resort to a double look-up (which can be as time consuming as looking up kanji in the first place) in a Japanese-English dictionary to understand the given translations. There is also one Japanese-English dictionary, the *Basic Japanese-English Dictionary* published by Bonjinsha Oxford, which has *furigana*, but this one has an even more limited vocabulary (it does have many explanatory example sentences, though).

TODD LAW
Nagoya

It sounded interesting, so we decided to take a look. See the facing page for some details.

KENKYUSHA'S *FURIGANA* ENGLISH-JAPANESE DICTIONARY

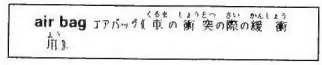
If you can read hiragana, and you want to learn kanji, this is a handy book. It does require some knowledge of Japanese, or a willingness to cross-reference with a Japanese-English dictionary, in order to understand some of the definitions. For example, in our sample entry for "heart" below, the meanings include 心臓 *shinzō* (biological term for the organ), 中心 *chūshin* ("center"), and ハート *hāto* (the suit in cards) among several other possibilities. If you're not sure which "heart" you want, you must refer back to a Japanese-English dictionary or some other reference source. Also, keep in mind that the Japanese "meanings" for some of the idioms are just objective explanations. For example, the meaning given for "have one's heart in one's mouth" is *hidoku odoroku* ("be terribly frightened/startled").

A sample page (65% actual size): 49,000 headwords make up 980 pages like this. "Heart" counts as one headword, so including all the examples, there are considerably more entries.

hearsay evidence 388

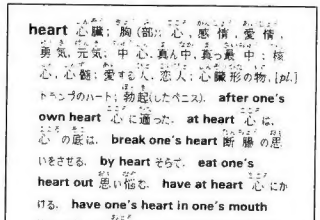
hearsay evidence *Law* 伝聞証拠.
hearse 霊柩車, 葬儀車.
heart 心臓; 胸(部); 心, 感情, 愛情, 勇気, 元気; 中心, 真ん中, 真っ最中; 核心, 心髄; 愛する人, 恋人; 心臓形の物, [pl.] トランプのハート; 勃起したペニス). after one's own heart 心に適った. at heart 心は, 心の底は. break one's heart 断腸の思いをさせる. by heart そらで. eat one's heart out 思い悩む. have at heart 心にかける. have one's heart in one's mouth [boots] ひどく驚く. have one's heart in the right place 悪意がない. have the heart to (*do*) ...する勇気がある. heart and soul 一心に. in one's heart of hearts 心の奥底で. lay to heart 本気に考える; 覚えておく. lose one's heart to 恋に落ちる. near one's heart 大事で; 親しい, 懐しい. set one's heart on 切望する. take heart 勇気を出す. take to heart 気にする, 悲しむ. wear one's heart on one's sleeve 感情を露骨に表す. with all one's heart 真心こめて. with half a heart しぶしぶ.
heartache 心痛, 悲しみ.
heart attack 心臓発作.
heartbeat 心臓の鼓動, 動悸.
heartbreak 悲嘆.
heartbreaking a. 胸を締めつけるような; うるさくせがむ.
heartbroken a. 悲嘆にくれた.
heartburn 胸やけ.
heartburning ねたみ, 不満.
heart disease 心臓病.
hearten v. 元気づける, 勇ませる(up).
heart failure 心不全.
heartfelt a. 心からの.
hearth 炉床; 炉辺, 家庭.
hearthrug 炉前の敷き布.
hearthstone 炉の前床石; 家庭.
heartily *ad.* 心から, 誠実に, 熱心に; 徹底的に.
heartiness 親心, 誠意; 元気.
heartland 中心地域.
heartless a. 無情な, 冷酷な, 思いやりのない.
heart-lung machine 人工心肺.
heartrending a. =heartbreaking.
heartsick a. 悲しんだ.
heartsore a. 傷心の, 悲しむ.
heart-stricken, heart-struck a. 悲嘆にくれた.
heartstrings 心の琴線, 深い感情; tug at one's heartstrings ...の心を動かす.
heartthrob 心臓の鼓動; 情熱, 愛人.
heart-to-heart a. 率直な.
heartwarming a. 心の底まで温まる, 嬉しい.
heart-whole a. 純情な, 恋を知らない; 無心である, ましの.
heartwood 心材, 赤身.
hearty a. 心からの, 誠実な; 強壮な, 元気な; 食欲な; 健康的な; 栄養のある; 好きな.
heat n. 熱, 暑さ; 暖気, 暖房; 紅潮, 上気; 興奮, 激怒, 激情; 熱意, 熱心; 発情, 盛期; 最高潮; (競走の)組, 一走, 一競技; 競技の一回; 競馬, 競輪, 競艇; 調査, 警察; at a heat 一気に; 一回で. 熱する; 暖める; 興奮する.
heat barrier *Aeronaut.* 音速障壁.
heatedly *ad.* 興奮して.
heater ヒーター, ストーブ, 暖房器.
heat exchanger *Mech* 熱交換器.
heat exhaustion *Med* 熱射病.
heath *Bot* ヒース, ヒースの生えた荒野.
heathen n. 異教徒; 野蛮人, 異教を信じる人; 不信心な人, 無教養な人. —a. 異教徒の; 野蛮な, 異教(徒)の.
heathendom 異教徒, 異教国.
heathenish a. 異教(徒)の; 野蛮な.

Sample entries (shown actual size): We looked up some of the examples mentioned in our reader's letter.



air bag エアバッグ(車の衝突の際の緩衝用).

"Air bag" (above) is just *ea baggu* (in katakana), but it's nice to have the explanation in "real" Japanese.
"Heart" (below) is listed in many idiomatic usages. Of course, the Japanese entries are not necessarily idiomatic.



heart 心臓; 胸(部); 心, 感情, 愛情, 勇気, 元気; 中心, 真ん中, 真っ最中; 核心, 心髄; 愛する人, 恋人; 心臓形の物, [pl.] トランプのハート; 勃起したペニス). after one's own heart 心に適った. at heart 心は, 心の底は. break one's heart 断腸の思いをさせる. by heart そらで. eat one's heart out 思い悩む. have at heart 心にかける. have one's heart in one's mouth [boots] ひどく驚く. have one's heart in the right place 悪意がない. have the heart to (*do*) ...する勇気がある. heart and soul 一心に. in one's heart of hearts 心の奥底で. lay to heart 本気に考える; 覚えておく. lose one's heart to 恋に落ちる. near one's heart 大事で; 親しい, 懐しい. set one's heart on 切望する. take heart 勇気を出す. take to heart 気にする, 悲しむ. wear one's heart on one's sleeve 感情を露骨に表す. with all one's heart 真心こめて. with half a heart しぶしぶ.

Where to get it

It's available in the U.S. from: Kinokuniya Bookstores, Books Nippan (some outlets), and the OCS Bookstore (New York), at prices ranging from $19.95 – $23.20 (shipping & handling was $2.50 – $3.40).

As a service to our readers who don't live near a Japanese bookstore, we have ordered 200 copies of this dictionary from Japan and are offering it at $19.00 + $2.50 shipping & handling = $21.50 total price. (We can make this offer only in the U.S.)
The book is paperback, but it's shipped in a cardboard box and padded envelope. (Weight in box = 1 lb. 3 oz.)
Check or money order only, please, for $21.50 to: MANGAJIN, Furigana Dictionary, PO Box 10443, Atlanta, GA, 30319

Lesson 6 • Two Idiomatic Expressions

おはよう ございます
Ohayō Gozaimasu
"Good Morning"

おめでとう ございます
Omedetō Gozaimasu
"Congratulations"
(greeting for birthdays, New Year's, and auspicious occasions in general)

Idioms can be tricky since they are used in ways which may not be obvious from the meanings of the individual words. We hope our manga examples will give you a better feel for how these expressions are actually used.

Gozaimasu — just naturally polite!

Both of these expressions use the verb *gozaimasu*, a "polite/formal" word for "be/is." Functionally, *gozaimasu* is the equivalent of less "polite" verbs such as *desu*, *(de) arimasu*, or even *da*, but it is one of a group of special verbs that are just intrinsically "very polite" *(cf.* page 4 "Warning" about politeness levels). In their *-masu* form, these verbs automatically bring a sentence to what we call PL4 (very polite) speech. Even though *gozaimasu* is used idiomatically in these expressions, we still consider them to be PL4.

One of the distinctive characteristics of *gozaimasu* is that certain adjectives change form when used with it. Adjectives ending in *-ai* change *-ai* to *ō*. Adjectives ending in *-ui* change to *-ū*. The ending *-shii* changes to *shū*.

hayai	—>	*hayai desu*	—>	*hayō gozaimasu*
"It's early." (PL2)		"It's early." (PL3)		"It's early." (PL4)
samui	—>	*samui desu*	—>	*samū gozaimasu*
"It's cold." (PL2)		"It's cold." (PL3)		"It's cold." (PL4)
medetai	—>	*medetai desu*	—>	*medetō gozaimasu*
"It's joyous." (PL2)		"It's joyous." (PL3)		"It's joyous." (PL4)

In our idiomatic expressions, the "polite" prefix *o-* has been added to the PL4 forms, but *ohayō gozaimasu* still looks like a polite way of saying "it's early." As you can see from our manga examples, however, *ohayō gozaimasu* is not used to mean "it is early," but is strictly an idiom used as a greeting in the morning.

On the other hand, *omedetō gozaimasu* is used with much the same meaning as the PL2 word *medetai*. It's saying literally that the situation or occasion is joyous or auspicious (a major difference from the English "congratulations" which is directed at the person). The use of this PL4 form in what is otherwise PL3 or PL2 speech, however, could be considered idiomatic.

With that in mind, let's look at some specific examples.

He's early—she's not

The roll-down shutter outside this *pan-ya* (bread shop) is still not all the way up (indicating that they are not yet officially open for business), so Kōsuke politely gives his morning greetings and asks if it's OK to come in. The woman behind the counter is surprised because he's there so early.

Although the kanji for "early" (早) can be used to write *ohayō gozaimasu* (お早うございます), it's almost always written in hiragana.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Kōsuke: *Ohayō gozaimasu. Ii ssu ka(?)*
"Good morning. Is it OK [Can I come in]?" (PL2-3)

- *Ii ssu ka* is a contraction of *Ii desu ka*, used when asking permission. This is a "cheater" PL3, or an informal way of showing a degree of respect.

Woman: *Ara, hayai ja nai.*
"My, aren't (you) early." (PL2)

- *Ara* is a feminine expression of surprise.
- *ja nai* is a contraction of *de wa nai* ("is not").
- the subject of *hayai* is not specified, but given the situation, she's saying "you are early" rather than "it(the hour) is early."

How late is it morning?

A difference in perceptions: he has been up and about and feels like the day is well underway, so he greets her with *konnichi wa*. She is hanging out laundry—a task associated with the morning—so she greets him with *ohayō gozaimasu* We would guess this scene to be around 10:30A.M. Generally 10:30 – 11:00 is considered the cut-off for *ohayō*, although there's obviously room for individual interpretation.

© Yamasaki & Kitami / *Tsuri-Baka Nisshi*

Note: the wet laundry is put on poles (at one time these were bamboo) which are placed on the rack in front of her.

Sasaki: *Konnichi wa, Okusan.*
"Good day, ma'am (Mrs. Hamazaki)." (PL3)
Housewife: *Ara, Sasaki-san, ohayō gozaimasu.*
"Oh, Sasaki-san, good morning." (PL3-4)

- *Okusan*, meaning "wife" is also used to address married women. This is another case in which a "title" is used as the name would be used in English.

Variations on *Ohayō Gozaimasu*

Adding *-san,* just like a name, is a common variation on several greetings. *Arigatō gozaimasu* is sometimes rendered as *arigatō-san.* This is, however, informal speech.

おはよーさん
あっとーも!
ガチャ
ガチャ
ガチャ

Omedetō Gozaimasu – Not so idiomatic

As we pointed out earlier, the *ohayō* in *ohayō gozaimasu* retains little of the "original" meaning of *hayai* ("early"), but *omedetō gozaimasu* is used much like a polite/formalized version of the plain/abrupt *medetai*. In this scene from *Kamui-Den*, Kamui has decided to stay with the people of a small fishing village. The men of the village, who have great respect for Kamui, are very pleased.

Chibi-domo ni wa ii aniki ga dekita shi, Sayaka ni wa Sangoku-ichi no hana-muko ga mitsukatta na. Ha ha ha . . .
"The little ones have a good big brother, and Sayaka has found the best groom in Sangoku. Ha ha ha . . ."

Medetai koto da.
"This is a happy event."

© Shirato Sanpei / *Kamui Gaiden*

On birthdays

To the tune of "Happy Birthday" — although "Happy Birthday" is commonly sung in English, the words *omedetō* and *tanjōbi* can be substituted. For a one-year-old child, the Japanese words somehow seem more appropriate.

© Yajima & Hirokane / *Ningen Kōsaten*

(His name is Tetsuo.)
Omedetō Tetsuo
Omedetō Tetsuo
Omedetō tanjōbi
(omitted) *Omedetō Tetsuo*

Today is *Omedetō?*

On her wedding day, this man who has been "like a father" brings a gift to the bride at her home, before the party leaves for the ceremony. When he says *omedetō gozaimasu*, he takes the option of specifying the subject and says, literally, "Today is *omedetō*." This is a major difference between the Japanese *omedetō* (said of the situation) and the English "congratulations" (said to the person).

© Maekawa Tsukasa /
Dai-Tōkyō Binbō Seikatsu Manyuaru

Ano, honjitsu wa makoto ni omedetō gozaimasu.
"Eh, today is indeed, (a) joyous (occasion)."

- *honjitsu* means "this day," but it also implies "the events of this day."

To the bride, he says "Become happy." This would not be said to the groom since it's now the groom's responsibility to make the bride "happy."

O-shiawase ni

- the implied complete thought would be something like *O-shiawase ni natte kudasai* ("Please become happy").

© Maekawa Tsukasa /
Dai-Tōkyō Binbō Seikatsu Manyuaru

Close to "Congratulations"

A woman named Asada (family name) has been promoted to *kachō* (section chief). Her co-workers are applauding the announcement and offering their "congratulations."

Sound FX: *Pachi pachi pachi pachi*
clap clap clap clap
Voices: *Omedetō gozaimasu, Asada-kachō!!*
"Congratulations, Asada-kachō!!"

© Torii Kazuyoshi / *Top wa Ore Da!*

Really just a bad pun . . .

The standard New Year's greeting in Japanese is *Akemashite omedetō gozaimasu.* Note, however, that this is used only after the beginning of the new year. The *akemashite* in this expression is from the verb *akeru* (明ける), which refers to the breaking of dawn or the beginning of a new year/era. It's pronounced the same as another verb (開ける *akeru*), which is a transitive verb meaning "open/unlock." Of course, to make this "pun" possible on paper, *akeru* is written in hiragana.

© Tanaka Hiroshi / *Naku na! Tanaka-kun*

Title: *Akemashite Omedetō*
(New Year's greeting, or . . .)

1
Tanaka-kun: *Akanai nā, kono futa.*
"This lid won't open." (PL2)
Sound" FX: *gyu!*
(effect of something being squeezed or twisted)
Label: *Benpi (gusuri)*
Constipation (medicine)

- *akanai* is the plain/abrupt negative of the verb *aku* ("open/be opened").
- the normal word order would be *kono futa (wa) akanai nā.* This inverted order is common in colloquial speech.

2
Tanaka-kun: *Nn—*
(straining sound)

3
Sound FX: *Paka!*
(sound of tightly closed lid suddenly opening)
Tanaka-kun: *Aita!*
"It opened!" (PL2)

4
Friend: *Akemashite omedetō*
"Happy New Year" (or "Congratulations on opening {it}.")
Tanaka-kun: *Sonna ōgesa-na koto ja nai n dakedo nā.*
"It's not such a big thing." (PL2)

- *ōgesa* = "exaggeration"
- *ōgesa-na* = "exaggerated/inflated"
- *koto* = "thing/matter/affair"
- *ja nai* ("is not") actually completes the thought, but adding *dakedo* ("but") leaves the subject open for further comment/counter-comment.

That's all the room we have and we haven't said much about *akemashite.* Hopefully we'll be able to present that, along with some other *-mashites* in a future column.

What is *Furigana*?

How *Smart Characters for Students*™ was designed to make Asian language study easier and more rewarding

One of the most frustrating experiences encountered by Japanese and Chinese language students occurs when confronted by a Chinese character that was once learned but now forgotten. While native speakers spend years memorizing *kanji*, most of us can afford to spend only a few hours per week on language study. Furthermore, we would rather spend time reading Mangajin than memorizing kanji. The result is that the beautiful and mysterious characters that attracted us to Asian languages in the first place remain an obstacle to understanding, even after years of study. Asian word processors designed for native speakers actually worsen the situation by making writing easier in a way that impedes the learning process, leading to the irony of not being able to read even that which you have written yourself.

Read your own writing!

Smart Characters™ saves, displays, and prints *furigana*, tiny *hiragana* characters that give the pronunciation of each *kanji*. *Romaji* is also automatically displayed in a way that facilitates the rapid learning of *kana* and *kanji*. Additionally, any text may be annotated either manually or automatically by using one of a variety of online Japanese-English dictionaries. Handy for study, this information may be extracted to make personal dictionaries or vocabulary lessons. The optional radical and stroke dictionary makes a quite handy *rapid reading tool* for books or newspapers.

Learn Kanji rapidly, effectively, and painlessly

A universal goal for Japanese language students is the mastery of the *kanji* vocabulary. Smart Characters for Students' built-in intelligent flash card vocabulary tutor turns the once onerous task of memorization into an enjoyable experience. You may create your own vocabulary lessons by extracting pronunciations and notes from existing text, or use the library of user's group lessons which now include the vocabulary from Mangajin, available each month. The forward and reverse vocabulary drills are also useful for *English* study.

Smart Characters for Students works on low cost PC's, and costs just $79.95 (demo $10). For more information, call the Customer Service hotline.

知字

Apropos, Incorporated, 8 Belknap Street, Arlington, Massachusetts 02174. 617-648-2041

PROTOCULTURE ADDICTS

プロトカルチャー アーティクツ

The Anime & Manga Fan Magazine

Anime & Manga fans, this magazine is for you. It is the only and perfect **fanic guide** to travel in the Japanese animation and comic fantastic world. The package includes: club news,lyrics, fan art, interviews, Role-Playing Game news, articles, short stories, comics, fan letters, design sheets, synopses, news and reviews! Now bi-monthly!

Available only in your favorite comic book store

$2.50 US / $2.95 CAN

Limited **SUBSCRIPTION** service beginning with issue #11 (January) offered only for those who can't find it in store (6 issues/year by 1st Class Mail): $18 US, $21 CAN and $24 US outside North America

BACK ISSUES available for #8-10: $3 US, $3.50 CAN and $4 US outside North America (P&H included)

Check or Money Order must be drawn to IANVS PVBLICATIONS
Québec and Canada residents must add the appropriate GST taxes

IANVS PVBLICATIONS
33, Prince Street, #243, Montréal, Québec, Canada, H3C 2M7

FOR BEGINNING AND INTERMEDIATE LEARNERS

Monthly

The Nihongo Journal

The Nihongo Journal is a learning magazine designed to help its readers acquire a readily useful, lifelike command of Japanese. For starters, you'll find lessons that take you into a variety of language subjects, such as everyday office Japanese. Elesewhere, "This month's feature" strikes off each time on a fresh new angle in order to bring out key facets of cultural life in Japan as well as presenting information key to your life. Then, too, for those interested in Japanese corporate job-hunting, NJ's "information columns" provide an assorted range of work opportunity info.
So, if you're after a closer, more tangible touchstone with Japan and its language, this magazine's for you !

Prices (per issue, tax included) Magazine: 600 Yen
Cassette tape: 2,060 Yen

Each month's issue
ready on the shelf by the 11th
of the month before.

REGULAR SUBSCRIPTION:

May we suggest our convenient, one-year subscription package.
To apply, simply phone or fax:

☎03-327-1101 FAX 03-327-1300

Networking for Global Communication
ALC PRESS
2-54-12 EIFUKU SUGINAMI-KU TOKYO 168 JAPAN

In USA : NIHONGO JOURNAL is Avaiable At Kinokuniya Bookstores.
For international Please Call 800-423-7927(Book & GALLERY)
212-765-1461 (NEW YORK)
415-567-7625(SAN FRANSISCO)

The Manga of Matsumoto Reiji

by Frederik L. Schodt

If you've ever been to a major American comic book convention, you've probably seen someone dressed up as one of Matsumoto Reiji's science fiction manga characters. Several of them have small cult followings in the States.

Matsumoto Reiji (or Leiji Matsumoto—see below), né Matsumoto Akira, is a Japanese manga superstar best known overseas for his animation, but he is first and foremost a comic book artist. The son of an Imperial Army Air Force officer, he was born in 1938, in Kurume City, Fukuoka Prefecture, on the southern island of Kyūshū. He began drawing at the age of eight, and at fifteen had his first manga work published in a major magazine. Titled *Mitsubachi no Bōken,* or as rendered on the cover in postwar English "Adventure of Bee," it was a cute fantasy-adventure starring an anthropomorphised honeybee. Like many Japanese children, the young Matsumoto was fascinated with insects, and his choice of subject matter certainly helped boost the story's popularity among similar-minded young readers. From the start, he had a precocious ability to draw, write, and design his own unique fantasy worlds. The last talent, especially, would serve him well as he later branched out into other genres.

The Artist

Matsumoto Reiji in his studio: the most current photo we could come up with on MANGAJIN's tight production budget.

"Leiji" *vs.* "Reiji"

Mr. Matsumoto generally spells his first name Leiji in English. Since the Japanese "r" sound doesn't correspond exactly with the English "r" (it's said to be somewhere between "r," "l," and "d"), this is certainly an option. In fact, if an American with no knowledge of Japanese was reading the name, "Leiji" might sound closer to the Japanese pronunciation than "Reiji." To be consistent with the other romaji (English letter) spellings used in MANGAJIN, we write his name as Reiji. (We use the Hepburn system for writing Japanese in English letters.)

Early Matsumoto

from: *Mitsubachi no Bōken*

© 1981 Leiji Matsumoto, first published 1953

Chōhen Manga Shinjin-Ō
Feature Length Manga, "King" of the Rookies

Mitsubachi no Bōken
(Honey)Bee's Adventure(s)

Matsumoto Akira

In the late 'fifties, Matsumoto and many other young male artists found work drawing stories for girls' manga magazines, and in keeping with the conventions of the genre, his art style then was rounded and Disney-esque, his heroines had huge saucer-shaped eyes, and his plots were saccharine-sweet. He achieved considerable popularity among female readers, but probably felt exasperated by the limitations put on him. In 1960, he finally began drawing stories for boys (one of his earliest works was a manga version of the *Laramie* TV show), and in the next few years he underwent some radical lifestyle changes. He moved to Tōkyō. He married Maki Miyako, a popular girls' manga artist. His art style began to change. He gradually stopped using his given name, Akira, by which he was known to his female fans, and adopted the pen name Reiji, written with the kanji characters for "zero" ( ) and "warrior" ( ). Although he is a big fan of "Zero" fighter planes, he claims that the first character really symbolizes an emotional age of "zero," and the fact that he is a night owl (— — meaning "midnight/zero o'clock" in Japanese is also read *reiji*). He usually spells his name in romaji with an "L" (see sidebar on facing page).

- *Shinjin* = literally "new person" —> "rookie"
- *Ō* is written with the kanji for "king," so *Shinjin-Ō* is the best of the rookies (new cartoonists in this case).
- the English version of the title changed when this manga was published in book (*tankōbon*) form.
- this was before Matsumoto started using the name Reiji/Leiji.

Da ga Hanī-kun! Kimi wa wagahai o tasukete kureta onjin . . . iya, onchū da.
"But Honey-kun! You are the person, I mean bug, who saved me." (PL2)

- *-kun* is used instead of *-san* for young males.
- *kimi* is an abrupt/familiar word for "you" (used almost exclusively by males). Given the age and apparent social position of this bug, using *kimi* to a young bee seems quite natural—more friendly than condescending.
- *wagahai* is an old, elitist word for "I/me." Its use is slightly comical and serves to suggest that this bug might be something a "stuffed shirt."
- *onjin* is written with the kanji for "indebtedness" (*on*) and "person" (*jin*), so it means "a person to whom one is indebted —> benefactor/patron." The bug first calls *Hanī-kun* his *onjin*, but since *Hanī-kun* is an insect, he changes "person" (*jin*) to "bug/insect" which is read *chū* in combinations. That is, he changes *onjin* to *onchū*. This kind of humor requires a knowledge of kanji to be appreciated.

Since the late 'sixties, Matsumoto has had his biggest success in three main genres: *yojōhan* stories, battlefield stories, and science fiction stories. The first category, *yojōhan* (———), means "four and a half tatami mats," and refers to a cheap apartment room with a floorspace of about eight by ten feet—the type popular with impoverished students. In this genre his best known work is *Otoko Oidon* ("I Am a Man"), a hilarious situation comedy and a treasure trove of cultural information for foreigners. *Otoko Oidon* stars Nobotta Ōyama, a *rōnin* (originally a samurai without a master, but nowadays usually a student without a university) living in Tōkyō. He is from Kyūshū, has no money, and generally leads a miserable life. He lives on a starvation diet of instant ramen and constantly suffers from groin rashes because of poor hygiene. His closet is filled with sixty-four pair of striped underpants in which edible mushrooms grow. He is short, unattractive, speaks Kyūshū dialect, and

Classic Matsumoto

from: *Otoko Oidon* © 1972 Leiji Matsumoto

Asu no tame ni kyō mo nete,
kyō no tame ni asu mo neru
"Sleep today for tomorrow, and sleep tomorrow for today." (PL2)

His name is Ōyama Nobotta. *Ōyama* (family name) is written with the kanji for "big mountain," and his given name (Nobotta) is a play on a common Japanese name, Noboru, and the verb *noboru*. *Noboru* literally means "go up," but it's used to refer to going "up" to Tōkyō from the countryside. The word *o-nobori-san* is a sarcastic term for "hayseeds" who have come into the big city. *Nobotta* is the plain/abrupt past form of the verb *noboru*. Though it has a slightly old-fashioned or rustic touch, the ending *-ta* is used in male names such as Kinta. So, although Nobotta is not a standard male name, the *-ta* ending makes it "look like" one.

Oidon nān mo suru koto ga nai.
"I don't have a~anything to do." (PL2)

Hara ga hette neru ki ni mo naran.
"I'm (so) hungry I don't feel like sleeping." (PL2)

- *oidon* is an informal/abrupt word for "I/me" in one of the Kyūshū dialects.
- *nān mo* is a slurred form of *nani mo* ("nothing" when used with a negative verb).
- *hara ga hette* is a slang/masculine way of saying *o-naka ga suite*.
- *naran* = *naranai*. This is a slang/masculine form.

Battlefield Matsumoto

from: *Dokuritsu Jū-kikanjū-tai* ("The Autonomous Heavy Machine Gun Squad")

© 1974 Leiji Matsumoto

②
Tadashi, ningen wa ore-tachi san-nin dake da nā . . .
"But, the only people are us three . . ." (PL2)

- *ningen* = "people/human beings" and is actually the subject or "topic" as indicated by the particle *wa*. Thinking of *wa* as "as for," this sentence would be "But as for people, it's just us three."
- *ore* is a rough/masculine word for "I/me." The suffix *-tachi* makes pronouns plural (*watashi-tachi* is the standard PL3 way to say "we/us").

①
Tama mo, yobi no shōjū mo kusaru hodo aru.
"There are plenty (enough to rot/spoil) of bullets and extra rifles (reserve small arms)." (PL2)

- *hodo* = "extent/degree/amount." When used with a verb (*kusaru* "rot/spoil"), it means "enough to (rot/spoil)"—> "plenty of." Of course, this is idiomatic, like the English "coming out of our ears."

falls hopelessly in love with the young women in the story, who are tall, svelte, and articulate.

Although Japan is far wealthier today than when Matsumoto created the *Otoko Oidon* series, students and foreigners who come to Tokyo and lead the bohemian life of public baths, cheap meals, and crumbling apartments with paper-thin walls will love the story. Linguistically, it is also a good challenge for non-natives because so many of the low-life characters, like the hero, come from the countryside and speak in dialect. Their speech is often filled with Kyūshū words like *oidon* (*ore*, or "I"), *batten* (*keredo*, or "but"), and *bai* (*zo*, an "emphatic" sound).

Matsumoto's battlefield genre of stories, which he began in the early seventies, is probably the closest to his heart. Set in World War II, these comics are utterly unlike the ultra-patriotic, blood-and-guts tales once popular in America. Drawn in quirky, almost squiggly style, they are filled with pathos, humor, and an almost abnormal attention to detail in weaponry and machines. Matsumoto has an ability, rare among artists, to graphically romanticize machinery (or *meka*, as the Japanese say), and this has become one of the hallmarks of his work. He can, as in a short 1976 story titled *Wa ga Seishun no Arukadia* (literally "The Arcadia of My Youth," but generally rendered as "My Youth in Arcadia" in English), create a moving story just around the REVI C12D, a particular model of gun sight used on Messerschmitt fighters in the German Luftwaffe. For non-Japanese people, his stories are not only good entertainment, but also give a fascinating glimpse of what life might have been like on the other side in the war. Matsumoto takes an existentialist view of war itself; he is neither pro-war or anti-war, but the perspective in his stories is that of the Japanese and German combatants. Of interest to students of the language, he often has the rank and file Japanese soldiers speaking in humorous dialect, and he provides a potpourri of fascinating, clever sound effects.

(continued page 29)

From the Masters
of Japanese Cinema...

Masahiro Shinoda's
Gonza the Spearman
1986 126 minutes Color

Shohei Imamura's
Eijanaika
1981 151 minutes Color

Both films in Japanese with English subtitles

KINO on VIDEO

333 West 39th Street
New York, NY 10018
(212) 629-6880

79.95 EACH
+ 3.00 S&H

ASIAN LANGUAGE SOFTWARE

中、日、韓、等亞洲電腦軟件

《天馬》《愷易》《飛馬》《漢字ページメーカー》

TianMa ★ BrushWriter ★ ReadyPage ★ FeiMa
Kanji PageMaker★EW+★EG Word★EG Book
★ MacKanji ★ MacKorean ★ MacChinese ★

Business and Educational Software

Pacific Rim Connections
3030 Atwater Drive
Burlingame, CA 94010
415/697-0911 FAX: 415/697-9439

ECLIPSE INTERNATIONAL

A STUDIO PROTEUS PRODUCTION

WHAT'S MICHAEL?

A. *JAPAN'S ANSWER TO GARFIELD.*
B. *THE LATEST MANGA HIT FROM ECLIPSE BOOKS AND STUDIO PROTEUS.*
C. *A VERY FUNNY 120 PAGE GRAPHIC ALBUM.*
D. *ALL OF THE ABOVE.*

What's Michael? *is available at comic-book and book stores across the country for the price of $9.95 paperback or $29.95 hardback. If you wish to order by mail, fill out this coupon and add $1.00 postage per copy (U.S. funds only).*

I wish to order___copies (paperback)
___copies (hardcover)
Total amount enclosed $_____

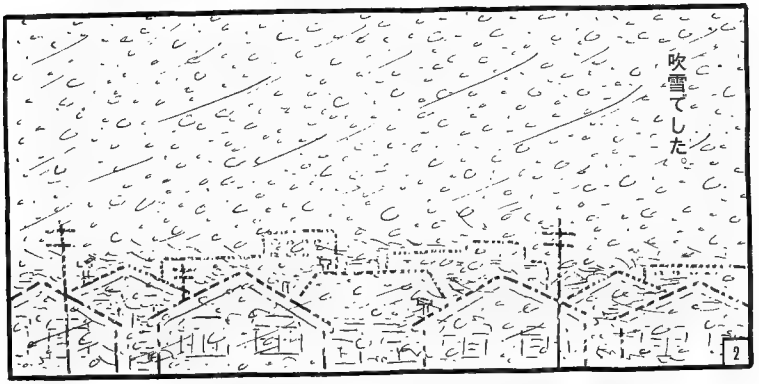
Send to:
ECLIPSE BOOKS
POST OFFICE BOX 1099
FORESTVILLE, CALIFORNIA
95436

Name_____
Address_____
City_____
State_____ Zip_____

ポケットストーリー 34

「おめでとう。」

作・モリマサユキ。



© Mori Masayuki, All rights reserved
First published in Japan in 1987 by Kodansha Ltd., Tokyo
English translation rights arranged through Kodansha Ltd.

Title: *Poketto Sutōrī 34* *Omedetō* *saku • Mori Masayuki*
Pocket Story 34 **Happy Birthday** **by • Mori Masayuki**

- *Omedetō* is a special form of the adjective *medetai* ("auspicious/joyous/calling for celebration"). In addition to situations which would call for "congratulations" in English, *omedetō (gozaimasu)* is also used as a new year's greeting, and on birthdays.

  For more information about *Omedetō*, see the Basic Japanese column.

1

Narration: *Onīsan no tanjōbi no hi,*
"The day of my older brother's birthday,

- this boy usually calls his older brother *onīchan* (cf. frame 15), but in this narrative style the more formal *onīsan* is used.

2

Narration: *fubuki deshita.*
"there was a blizzard." (PL3)

- *fubuki deshita* looks like "it was a blizzard," but *desu/deshita* can be used in a broader sense with weather phenomenon. For example, *ame desu* can mean "it's raining," and can be used almost like *ame ga futte-(i)masu* (literally "rain is falling").

3

Big Brother: *Un . . . un, sokkā.*
"Uhuh . . . uhuh, I see. (PL2)

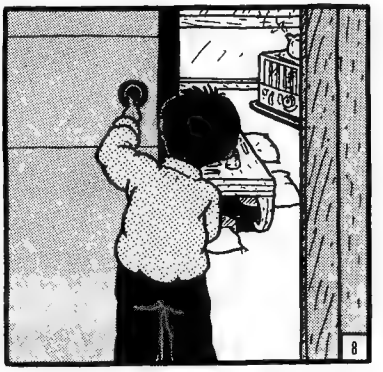
- *sokkā* is a colloquial form of *sō (desu) ka* ("is that so?"). Apparently he is talking to a friend who will not be able to come to his party. This *sō ka/sokkā* is not a question, but shows that a realization has been made.

6

かーさん
やっぱり
みんな
だめだって
あら
そー
5

実は、
弟の席は
ありません。
9

7


8

5

Big Brother: *Kāsan, yappari minna dame da tte.*
"Mom, they all said they couldn't make it." (PL2)

Mother: *Ara, sō.*
"Oh, is that so." (PL2)

- he addresses his mother as *kāsan*. *okāsan* would be slightly more formal/respectful.
- *yappari* shows that his expectations were realized — he expected that, because of the snow storm, his friends wouldn't be able to come, and in fact (*yappari*) they all said they weren't able to come.
- *dame* means "no good/can not" in a general sense.
- *tte* is used to report what someone else said. It's essentially a contracted form of . . . *to iimashita*.

Note: This appears to be a fairly nice middle-class home, but notice that the mother is cooking on what looks like a glorified 2-burner hot plate. This is called a *renji* ("range") and is generally the cooking appliance of choice for Japanese kitchens, which are too small for American style 4-burner ranges.

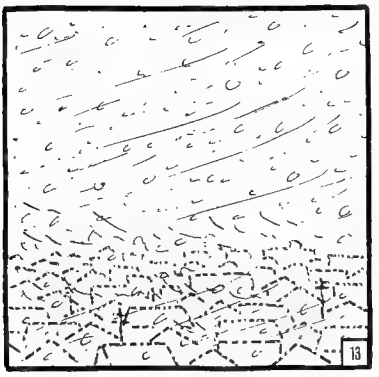
9

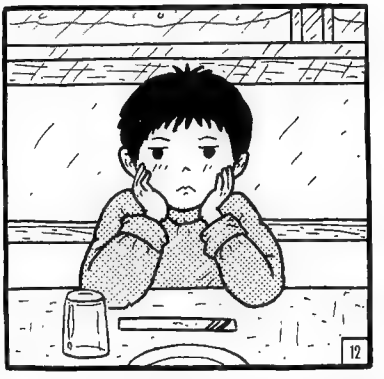
Narration: *Jitsu wa, otōto no seki wa arimasen.*
"Actually, there was no place [seat] for little brother." (PL3)

- *jitsu* = "truth/reality"
- *jitsu wa* = "in fact/in reality/actually"
- *otōto* = "little brother"
- While the older brother might be directly addressed as *onīsan*, *otōto* is almost exclusively used in the 3rd person. The younger brother would most likely be called by name or called *omae* within the family.

11

10


13


12

……
にーちゃん
15

14

15 **Little Brother:** *Nī-chan*

- he addresses his older brother as *nī-chan*. *o-nī-chan* would be slightly more formal/respectful, and *o-nī-san* even more so. The word *onīsan* is used to refer to someone else's older brother, and *ani* is used to refer to your own.

Feature•Story

(continued from page 21)

Lastly, Matsumoto has realized true fame and fortune with his science fiction works. In 1974 he created *Uchūsenkan Yamato* ("Space Cruiser Yamato"), and participated directly for the first time in an animated television production of his story. This science fiction work contained all the popular ingredients of Matsumoto's other tales, but also had an element of national pride in it—Space Cruiser Yamato is actually Japan's legendary, supposedly unsinkable battleship, Yamato, which American bombers sank with nearly all hands on board during its suicidal dash to Okinawa at the end of World War II. In Matsumoto's story, the ship is resurrected as a high-tech space cruiser that saves the world from attacking enemies. In its theatrical version, *Space Cruiser Yamato* was a blockbuster hit in Japan. The television version was eventually re-edited, de-culturized, and released in the United States as a virtually unrecognizable series titled "Star Blazers."

Since the mid-'seventies, Matsumoto has invested more and more time in science fiction animation, and manga linked with animation. In series such as *Uchū Kaizoku Captain Hārokku* ("Space Pirate Captain Harlock"), *Wa ga Seishun no Arukadia* ("The Arcadia of My Youth," or "My Youth in Arcadia"), *Sennen Joō* ("Millennium Queen"), and seemingly endless sequels, he has found his formula. Fans absolutely love his quirky drawings, his romanticized machines and technology, his eccentric male cast, his beautiful women characters, and his mixture of humor and pathos. Captain Harlock, with his flowing cape, a patch over one eye, and a skull and crossbones emblazoned on his chest, is particularly popular in Europe and the United States, and one fan in San Francisco even has this image tattooed on his arm.

Of Matsumoto's science fiction works, the lyrical *Ginga Tetsudō 999* ("Galaxy Express 999") is generally considered one of the best. Inspired partly by Miyazawa Kenji's famous novel of the same title (minus the numerals), it features a steam locomotive that travels through space. The series is set in the distant future, when most people are cyborgs and have machine bodies. Hoshino Tetsurō, the hero, is a ten-year-old boy whose mother was killed by a robot called Count Machine (or Count Kikai). Helped by a beautiful woman named Maetel (*Mēteru* in romanized Japanese) who gives him a free pass on the Galaxy Express 999, he sets out on a journey to obtain a machine body, and at each stop he finds new adventures.

Matsumoto still draws plenty of comics. One of his latest works is straight from the heart. A long-time lover of old motorcycles and automobiles, he recently began drawing a lavishly detailed series on his favorite vehicles in a magazine titled *Chūkōsha Fan* ("Second-hand Car Fan").

Frederik L. Schodt is the author of *Manga! Manga! The World of Japanese Comics* (Kodansha International) and *Inside the Robot Kingdom* (Kodansha International). He's also in demand as a translator of Japanese manga and fiction, and he's a very funky drummer and a pretty fair guitar picker to boot!

うん？
16
ハイ！
17
え!?
18
19
なんだこれえ？
20
おわり。
21

16

Big Brother: *Un?*
"Yeah?"

- *un* is commonly used to indicate consent/agreement as well.

17

Little Brother: *Hai!*
"Here."

- *hai* is often used when handing something to another person, with the feeling "here it is/here you are/here's something for you."

18

Sound FX: *Batan!*
Slam!
Big Brother: *E!?*
"Huh!?"

20

Big Brother: *Nan da, korē?*
"What is this?" (PL2)

- *nan da* is an informal/abrupt rather masculine version of *nan desu ka* ("what is this?").
- the conventional/standard way of expressing this thought would be *kore wa nan desu ka.* The particle *wa* has been dropped (as it frequently is in colloquial Japanese), and the syntax has been inverted, i.e., the subject (*kore*) is stated almost as an afterthought. It's not necessary to state the subject in a Japanese sentence — *nan da* is a complete sentence — so it seems like the basic idea is first vocalized in its simplest form, and then the speaker decides to take the option of stating the subject/topic.

21

Box: *Koro-kyū*
(brand name)
Gojira
Godzilla
Sound FX: *Jā*
(whirring, grinding sound of mechanical toy)

- we have heard that the name *Gojira* was made by combining *go* from *gorira* ("gorilla") with *jira* from *kujira* ("whale"). Godzilla himself has been unavailable for comment.

(bottom left)
Owari
The End

会社を休んでスキーに行った男

Title: *Kaisha o Yasunde Sukī ni Itta Otoko*
The Man Who Skipped Work and Went Skiing

- *Kaisha* means "company," but it can be used like the English words "work" or "office."
- *Yasunde* is the *-te/-de* form of the verb *yasumu* ("rest/take off from work").
- *itta* is the past form of the verb *iku* ("go"). *Sukī ni itta* ("went skiing") modifies *otoko* ("man"), so *sukī ni itta otoko* means "the man who went skiing."

OL: *Tanaka-san kaze de yasumu sō desu.*
Tanaka-san says he has a cold and won't be in." (PL3)

- As is frequently the case in colloquial speech, the particle *wa* has been omitted after *Tanaka-san.*
- *Tanaka-san (wa) kaze desu* would mean "Tanaka-san has a cold." The particle *de* in *Tanaka-san (wa) kaze de yasumu* is the "continuing" form of *desu* — "has a cold and won't be in."

1

Kachō: *Ayashii nā.*
"(This is) suspicious." (PL2)

2

Kachō: *Sukī ni de mo itte-ru n ja nai ka.*
"Hasn't he gone skiing or something?" (PL2)

- *itte-(i)ru* is from the verb *iku* ("go"). *Sukī ni iku* = "Go skiing" • *Sukī ni itte-(i)ru* = "Has gone skiing" • *Sukī ni de mo itte-(i)ru* = "Has gone skiing or something/somewhere."
- *itte-(i)ru n ja nai ka* is a contraction of *itte-(i)ru no de wa nai ka.* • *ja nai ka/de wa nai ka* is a negative question, but it shows that he expects agreement.

3

OL: *Ja . . . Yukiyake shite kaette kuru n ja nai desu ka(?)*
"Then . . . Won't he come back snow-burned?" (PL3)

- *Yukiyake* is a combination of *yuki* ("snow") and *yake* from the verb *yakeru* ("burn/be tanned"). *Yukiyake* is a noun; the verb form is *yukiyake suru.* So, *Yukiyake shite kaette kuru* literally means "get snow-burned and come back" → "come back with a snow-burn."
- she ends her sentence with *. . . n ja nai desu ka,* the PL3 version of the *Kachō*'s *. . . n ja nai ka.*

4

Kachō: *Naruhodo. Yukiyake shite kaisha ni kite miro. Tada ja okan zo.*
"Right. (Let him) try coming to work with a snow-burn. He'll pay for it! (I won't let him off scot-free!)" (PL2-1)

- *Naruhodo* indicates that you accept what the other person has said as being reasonable or plausible → "I see/that makes sense."
- *miro* is the abrupt command form of the verb *miru,* which means "try . . ." when used with the *-te* form of another verb, in this case, *kite* from the verb *kuru* ("come").
- *tada* = literally "free/no cost"
- *tada ja okan* is a contraction of *tada de wa okanai.* • *okanai* = plain/abrupt negative of *oku* ("leave {a situation} as-is → allow").
- *okan* is masculine speech.
- *zo* is an emphatic ending, stronger/rougher than *yo,* and definitely masculine.

5

Tanaka: *Yahhō!*
"Yahoo!"

- *Yahhō* is apparently a Japanese adaptation of a mountaineer's call. It's used as an expression of enjoyment (like "Yipee!"), and even as a greeting (like "Hi!/Hey!").

6

Tanaka: *Yukiyake shinai yō ni masuku kabutte-ru n da mon ne!*
"Thing is, I'm wearing a mask so I won't snow-burn!" (PL2)

- *yō ni* after a verb means "in order that/so that . . ."
- *shinai yō ni* = "so that (I) don't/won't . . ."
- *kabutte-(i)ru* is a form of *kaburu* = "put on/wear (on the head)"
- *mon* is a contraction of *mono,* (literally "thing/fact") used when explaining a situation.

7

Tanaka: *Ohhayō*
"G'morning" (PL2)
OL: *Yappari*
"Just as I thought"

8

Title: *Rokku*
Rock/Lock

- The English words "rock" (as in "rock-n-roll") and "lock" are both used in Japanese (although "lock" is less common, and is probably most familiar in the combination *rokku-auto* = "lockout"). Both words, however, become *rokku* when transposed into katakana. For someone like Tanaka-kun, this can cause confusion.

1

Tanaka-kun: *Ūn . . . Yappari Mōtsaruto wa ii nā.*
"Uhmm . . . Mozart really is nice." (PL2)
Girl(friend?): *Kore . . . Shopan yo.*
"This is Chopin." (PL2)

- *Yappari* (= *yahari*) is used here to show that he is re-confirming a previously held opinion.

2

Girl(friend?): *Rokku kakenai?*
"Won't you put on some rock (put on the lock?) (PL2)

- *kakenai* is the plain negative form of the verb *kakeru*, a versatile word which means "put on/play (a record)," or "fasten (a lock)." She is using the negative form as a way of asking a question, or really, making a suggestion, like "Why don't you put on some rock/the lock?"

3

Tanaka-kun: *E! Rokku kakete ii no?*
"Eh? It's all right to put on the lock/some rock?" (PL2)

- *ii* literally means "good," but it is used after the *–te* form of a verb to mean "it's all right to —." In more formal speech, the particle *mo* would be used after the verb (*kakete mo ii*), but in colloquial speech, this is frequently omitted.
- The particle *no* at the end shows that this is a question. (It's the interrogative form of the PL2 extended predicate . . . *no da*.)

4

Sound FX: *Gacha!*
(Click of the lock)
Girl(friend?): *Ano ne! Tanaka-kun.*
"Look! Tanaka-kun"

- *Ano ne* is used to call someone's attention. (*Ano* or *Anō* is used as a verbal pause while thinking of what to say.)

Title: *Nikki*
The Diary

1

Co-worker: *Nani o kaite-ru no?*
"What're you writing?" (PL2)

- *kaite-(i)ru* is a form of the verb *kaku* ("write").
- *no* is used here to indicate a question. Although males also use *no* this way in informal speech, females seem to use it more often.

2

Tanaka-kun: *Nikki o tsukete-ru n da yo.*
"I'm keeping my diary." (PL2)

- *Nikki* = "diary." With a diary, the verb *tsukeru* is used to mean "write in," as well as "keep." *Tsukeru* is a very versatile word, and "keep/make an entry (on a form/record/diary)" is only one of its uses.
- The *n* is a contraction of *no*, used here because an explanation is being made.
- *yo* is added for emphasis.

3

Co-worker: *Yā nē. Nikki to iu mono wa neru mae ni tsukeru mono yō.*
"That's terrible (You're silly). A diary is something you write before you go to bed/sleep." (PL2)

- *Yā* is a form of the word *iya*, which literally means "disagreeable/disgusting/unpleasant," but which is used by females as an expression of disapproval. This usage is decidedly feminine.
- *Nikki to iu mono* = literally "the thing which is called a diary." The phrase — *to iu mono* is commonly used when giving a definition or explanation.
- *neru* = "lie down/go to sleep/go to bed."
- She has omitted the final verb, *da/desu* (after *mono*).
- Elongating the final *yo* (added for emphasis) to *yō*, is for some reason considered "cute."

4

Sound FX: *Kā kū kā kū*
(sound of Tanaka-kun's breathing as he sleeps)
Munya munya
(**mumble mumble** – Tanaka-kun murmoring as he sleeps)

第29話 障子張る
オレは 毎年12月は
部屋代を払わない
ジャー
1
大家が檀家になっている
お寺の障子張りを
することで
「免除」になるからだ
シャカ
シャカ
2
タンタン
3

© Maekawa Tsukasa, All rights reserved
First published in Japan in 1988 by Kodansha Ltd., Tokyo
English translation rights arranged through Kodansha Ltd.

1

Title: *Dai Nijū-kyū Wa: Shōji Haru*
Story No. 29: Papering Shōji

- *Haru* can mean "stick on/paste on" (for example, a stamp) or, in this case, it means "paper (a *shōji* sliding door)."

Narration: *Ore wa mai-toshi jūni-gatsu wa heya-dai o harawanai.*
"Every year I don't pay room rent for December." (PL2)

Sound FX: *Jā*
(sound of running water)

- *Ore* is a rough/informal word for "I/me" used by males.
- *toshi* = "year" • *mai-toshi* = "every year"
- *heya* = "room" • *dai* is a suffix meaning "charge for/fee." For example, *takushī-dai* means "taxi fare."
- *harawanai* is the plain/abrupt negative of *harau* = "pay (for)."

2

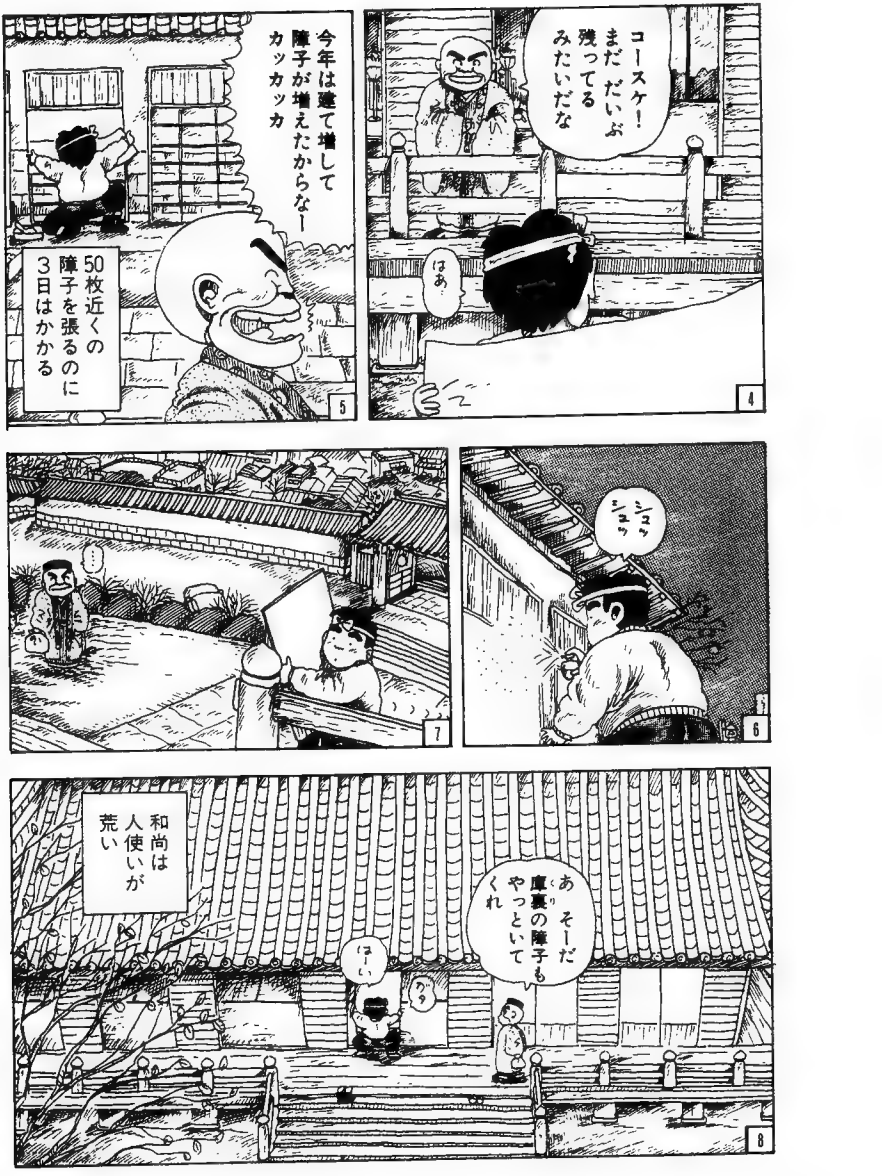
Narration: *Ōya ga danka ni natte-iru o-tera no shōji-bari o suru koto de "menjo" ni naru kara da.*
"That's because I get an 'exemption' by doing the shōji (re)papering at the temple my landlady belongs to." (PL2)

Sound FX: *Shaka shaka*
(scraping sound — scrubbing off the remains of the old *shōji* paper)

- *Ōya* = "landlord/landlady/owner of a rented property." His *ōya* is a woman, so we translate it as "landlady" in this story.
- at one time, each house in Japan was assigned to a particular Buddhist temple (*o-tera*). The house/family was then known as a *danka* ("parishioner") of that temple.
- *natte-iru* is a form of the verb *naru* ("become") • *danka ni natte-iru* expresses the present situation i.e., the house has become, and now is a *danka* of that temple.
- the phrase *ōya ga danka ni natte-iru* ("the landlady is a parishioner") modifies *o-tera* ("temple"), so *ōya ga danka ni natte-iru o-tera* means "the temple of which my landlady is a parishioner."
- *shōji-bari* is a combination of *shōji* and *hari* from the verb *haru* ("stick on/affix → paper {a *shōji*}") • *hari* changes to *bari* in this combination.
- *shōji-bari* is a noun ("papering of *shōji*"), so the action is expressed by *shōji-bari o suru* ("do the papering of *shōji*").
- *koto* means "fact/thing/matter," and here it serves to make the clause before it (*shōji-bari o suru* = "paper the *shōji*") into a noun (*shōji-bari o suru koto* = "(act of) papering the *shōji*").

3

"Sound" FX: *Tan tan*
(effect of brushing glue on the *shōji*)


コースケ！
まだ だいぶ
残ってる
みたいだな
はあ
4
今年は建て増して
障子が増えたからなー
カッカッカ
50枚近くの
障子を張るのに
3日はかかる
5
シュッ
シュッ
6
7
和尚は
人使いが
荒い
あ そーだ
厚紙の障子も
やっといて
くれ
ほーい
8

4

Priest: *Kōsuke! Mada daibu nokotte-ru mitai da na.*
"Kōsuke! It looks like there's still a lot left." (PL2)
Kōsuke: *Hā . . .*
"Yes . . ."

- *mada* = "still/yet"
- *nokotte-(i)ru* is a form of the verb *nokoru* ("remain/be left")
- *mitai* is used to express what seems or appears to be.

5

Priest: *Kotoshi wa tatemashite, shōji ga fueta kara nā. Ka ka ka.*
"That's because we built on (an addition) this year and there're more shōji. Ha ha ha." (PL2)
Narration: *Gojū-mai chikaku no shōji o haru no ni mikka wa kakaru.*
"To (re)paper nearly 50 shōji takes three days." (PL2)

- *tatemashite* is the *-te* form of the verb *tatemasu*, a combination of *tateru* ("build/construct") and *masu* ("increase").
- *fueta* is the plain/abrupt past of the verb *fueru* which also means "increase." Note that *masu* and *fueru* are written with the same kanji.
- the head priest finds this situation amusing because the increased *shōji* simply mean more work for Kōsuke.
- *-mai* is a "counter/classifier" used to count flat, sheet-like objects. (*ichi-mai, ni-mai, san-mai* → *gojū-mai*).
- *chikaku* is the adverb form of the adjective *chikai* ("close/nearby"), so *chikaku (no)* means "nearly/close to."
- *no ni* after a verb means "(in order) to—."

6

Sound FX: *Shu shu*
(spraying sound)

- He is using an atomizer to spray water to make the paper tighten on the frame.

8

Priest: *A, sō da. Kuri no shōji mo yattoite kure.*
"Oh, yeah. Do the shōji in the priests' quarters, too." (PL2)
Kōsuke: *Hāi*
"Yes sir."
Sound FX: *Gata*
(rattling sound of putting shōji into place)
Narration: *Oshō wa hito-zukai ga arai.*
"The head priest uses people roughly (works people hard)." (PL2)

- *kuri* refers to the priests' living quarters.
- *yattoite* is a contraction of *yatte oite* — *yatte* from the verb *yaru* ("do"), and *oite* from the verb *oku*, which is used in conjunction with the *-te* form of other verbs to mean "go ahead and . . . (even though it might not be necessary now)."
- *kure* is an abrupt/masculine version of *kudasai*. The *oshō*'s age and position make it perfectly natural for him to use this form with Kōsuke.
- *oshō* is the head priest of a Buddhist temple.
- *hito-zukai* is a combination of *hito* ("person/people") and *tsukai*, from the verb *tsukau* ("use"). In this combination, *tsukai* becomes *zukai*.
- *arai* = "rough," so *hito-zukai ga arai* literally means "is rough in handling (using) people," but it's commonly translated as "is a hard task-master/slave driver."

朝5時に来て
寺を出るのは
もう日暮れどきだ
さよなら
お疲れさま
12
特級酒
9
オレは毎日 和尚の
蔵書から 好きな
のを何冊かずつ
もらっていく
和尚は気前がいい
これだけ
いただき
ます
どさ
10
それと……
これを大家さん
に渡してくれ
特級酒
11
アパートへ帰ると
大家が夕飯を
つくって
いてくれる
やっぱ
特級酒は
ウマイねえ
14
13
あんた まだ
終わんない
のかい
明日あたり
で終わり
そーです
15
明日
和尚さんに
つくだ煮
持ってって
おくれ
はい
16

10

Narration: *Ore wa mai-nichi oshō no zōsho kara suki na no o nan-satsu ka zutsu moratte-iku. Oshō wa kimae ga ii.*
"Every day I get to take a few books I like from the priest's library. The priest is generous." (PL2)
Sound FX: *Dosa*
(dropping something with a thud)
Kōsuke: *Kore dake itadakimasu.*
"I'll (humbly) take these." (PL4)

- *zōsho* refers to a personal library.
- *suki na* is an adjective ("liked/preferred"), and the addition of *no* makes this into a noun ("ones that are liked/ones that I like")
- *satsu* is a counter/classifier used for books. • *nan-satsu* = "how many books/volumes," *nan-satsu ka* = "a certain number of books/some books"
- *zutsu* gives the meaning ". . . at a time/each."
- *mainichi . . . nan-satsu ka zutsu* = "every day . . . a few volumes at a time"
- *dake* can mean "only/merely," but *kore dake*, literally "only/merely this" is also used to indicate a quantity. • *itadakimasu* is an inherently humble word.

11

Priest: *Sore to . . . kore o ōya-san ni watashite kure.*
"That and . . . give this to your landlady." (PL2)
Box: *Tokkyū-shu*
(special grade *sake*)

- *watashite* is the *-te* form of the verb *watasu* ("hand to/give to").

12

Narration: *Asa go-ji ni kite, tera o deru no wa mō higure-doki da.* (PL2)
"I come at 5 o'clock in the morning, and it's (already) about dusk when I leave."
Kōsuke: *Sayonara*
"Good-bye."
Woman: *O-tsukare-sama.*
"You must be tired (Thank you for your hard work)." (PL3)

- *tera o deru* = "leave the temple" • *no wa* nominalizes this — *tera o deru no wa* = "leaving the temple is . . ."
- *toki* ("time/about the time") changes to *doki* when combined with *higure* ("dusk").
- *O-tsukare-sama* is the honorific prefix *o-* added to *tsukare* from the verb *tsukareru* ("become tired") • *-sama* (also used with people's names) is used as an indication of respect for the other person's labors.

14

Narration: *Apāto e kaeru to, ōya ga yū-han o tsukutte-ite kureru.*
"When I get back to my apartment, my landlady has fixed supper for me." (PL2)
Landlady: *Yappa, tokkyū-shū wa umai, nē.*
"Special grade sake really is good, isn't it. (PL2)

- *to* can be used after a verb (*kaeru* = "return/go back/come back") to mean "when . . ."
- *tsukutte-ite* is from the verb *tsukuru* ("make"). This form means that she has prepared it and is there (waiting).
- he uses the informal/abrupt *kureru* because he's talking to himself.
- *Yappa* is a contracted form of *yappari*, used to indicate that one's expectations were met.

(continued on following page)

オレがすっかり
仕事を終えたのは
3日目の午後だ
新しい障子の
匂いとともに
新年が一足先に
やってきたよーな
気がした
うーむ
ごくろう!!
17
18
19
20

(continued from previous page)

15

Landlady: *Anta mada owannai no kai?*
"You still aren't finished?" (PL2)
Kōsuke: *Ashita atari de owarisō desu.*
"It looks like I'll finish tomorrow." (PL3)

- *anta* is a contraction of *anata*
- *owannai* is a contraction of *owaranai*, the plain/abrupt negative of *owaru* ("end").
- *kai* serves to make a question, but it's softer/less abrupt than *ka*.
- *de* with a time word (*ashita atari*) means "as of . . ."
- *owarisō* is the suffix *-sō* ("looks like") added to *owaru* ("end/will end").

16

Landlady: *Ashita Oshō-san ni tsukuda-ni motte-tte o-kure.*
"Please take (some) *tsukuda-ni* to the priest tomorrow." (PL2)
Kōsuke: *Hai.*
"Yes ma'am."

- *tsukudani* is items such as small fish, seaweed, or *chunks of maguro* (tuna) boiled down in soy sauce and *mirin* (sweet *sake*).
- *motte-(i)tte* is from *motte-iku* = "take/carry"
- A woman would probably not use simply *kure* (cf. frames 8&11), but *o-kure* (a little "nicer/softer" than plain *kure*) could be used by either men or women.

18

Narration: *Ore ga sukkari shigoto o oeta no wa mikka-me no gogo da.*
"It was the afternoon of the third day when I completely finished the job."

- *sukkari* = "completely/thoroughly"
- *oeta* is the plain past form of *oeru* ("finish/bring to an end")
- *no wa* after the verb *oeta* nominalize the clause *Ore ga sukkari shigoto o oeta*, and it's used as the topic of this sentence. We've expressed this with a "when . . ." in English, although it's not exactly the same construction.

20

Narration: *Atarashii shōji no nioi to tomo ni, shin-nen ga hito-ashi saki ni yatte kita yō na ki ga shita.*
"Together with the smell of the new shōji, I had the feeling that the new year had come a little early this year."
Priest: *Ūmu. Go-kurō.*
"Uhm. A job well done (Thanks for your labors)." (PL3-2)

- . . . *to tomo ni* = "together with"
- *ashi* = "leg/foot/step" • *hito-ashi* = "one step" • *hito-ashi saki* = "one step ahead"
- *Go-kurō* is an abbreviated, informal version of *go-kurō-sama*. *go-* is the honorific prefix, and *kurō* means "hard/difficult labor." The ending *-sama* gives a respectful touch.

© 1990 Matsumoto Reiji, All rights reserved.
English translation rights arranged through Matsumoto Reiji.

銀河鉄道999

GINGA TETSUDŌ 999

GALAXY EXPRESS 999

松本零士 *by Matsumoto Reiji*

Galaxy Express 999 has become quite popular among American animation fans, and while "Galaxy Express" is not an exact translation of the Japanese title, it does have a nice ring, so we decided to use it for our version.

A very literal translation of *Ginga Tetsudō* would be "Milky Way Railroad." Of course, "Milky Way" is the name of the galaxy containing the earth, so substituting "Galaxy" here could still be considered in the realm of translation. The "Express" part of the title, however, seems to come from the dialog of the manga. In our frame #18, our hero's mother refers to the "train" he is to board as *Ginga Tokkyū*. *Tokkyū* literally means "Express," so apparently the English title was taken from this reference.

A note about the name of our "hero"

***Hoshino Tetsurō* 星野 鉄郎**

The family name, Hoshino, is written with the kanji for "star" (*hoshi*) and "field" (*no*, as in *nohara*). The first name Tetsurō is written with the kanji for "iron" (*tetsu*) and *rō*, an ending used for male names, such as Tarō. The *tetsu* is the same as in *tetsudō* ("railroad"), which is written with the kanji for "iron road." The tetsu/iron aspect also seems appropriate considering that the theme of the series is his search for a "mechanical body."

For more information on the artist, see our feature story on page 18.

出発のバラード
こちら銀河急行776、メガロポリス東京ステーションへの軌道に入る！
減速18パーセント、重力ブレーキ作動10秒前！
1

1

Title: *Tabidachi no Barādo*
A Ballade of Departure

- *tabidachi* is a combination of *tabi* (a rather old and poetic word for "trip") and *tachi* (which changes to *dachi* in this combination) from the verb *tatsu* ("leave {on a trip}"). It's written, however, with kanji that would normally be read as *shuppatsu* (the reading *tabidachi* is shown over the kanji for *shuppatsu*). Both *tabidachi* and *shuppatsu* mean "departure," but *shuppatsu* has more of an mundane, everyday feeling, while *tabidachi* seems more poetic and suggests setting out on a long journey.

Pilot: *Kochira Ginga Kyūkō nana nana roku, Megaroporisu Tōkyō Sutēshon e no kidō ni hairu!*
"This is Galaxy Express 776, entering flight path for Megalopolis Tokyo Station!"
(PL2)

- *Ginga* is written with the kanji for "silver river." It refers to the Milky Way, or this Galaxy.
- *Kyūkō* = "express"
- *Megaroporisu* and *Sutēshon* are both English words written phonetically in katakana.
- the particle *e* after *Sutēshon* means "for/to/towards," but the particle *no* is necessary after this for it to modify *kidō* ("flight path/track").
- *hairu* = "enter"

Pilot: *Gensoku jūhachi pāsento, jūryoku burēki sadō jū-byō mae!*
"Eighteen per cent speed reduction, ten seconds before activation of gravity brake.
(PL2)

- *gensoku* = "reduction of speed"
- *jūryoku* = "gravity" • *burēki* is "brake" in katakana
- *sadō* = "operation/function"
- *byō* = "second(s)"
- *mae* = "before"

お母さん、あれ……
山のむこうのメガロポリスに宇宙特急の最終列車がついたのさ。
2
どこから来たの？
さあねぇ、あの型だとアンドロメダが始発かしらねぇ…
3
寒いの？鉄郎……
うん。
4
今夜は雪が降るかもねぇ……
5

2

Sound FX: *Zuzuzuzu*
(a high speed jet-like sound)
Tetsurō: *Okāsan, are . . .*
"Mother, (what's) that . . ."
Mother: *Yama no mukō no Megaroporisu ni Uchū Tokkyū no saishū ressha ga tsuita no sa.*
"The last train of the Space Express has arrived at Megalopolis on the other side of the mountains." (PL2)

- *yama no mukō* = "far side of the mountain(s)"
- *uchū* = "space/the cosmos"
- *saishū* = "last/final" (with trains, this usually means "last . . . of that day")
- *ressha* (written with the kanji for "line of cars") means "train"
- *tsuita* is the plain/abrupt past of the verb *tsuku* = "arrive"
- the *sa* on the end serves no grammatical function.

3

Tetsurō: *Doko kara kita no?*
"Where did it come from?" (PL2)
Mother: *Sā nē, ano kata da to Andoromeda ga shihatu kashira nē . . .*
"Well, for that model, I suppose maybe Andromeda was the starting (station) . . ." (PL2)

- *sā nē* shows that she does not have a ready answer—she is pondering.
- *kata* = "model/shape" • *to* after a verb (*da*) gives a conditional "if/when" meaning, so *ano kata da to . . .* means "if/when it's that model → for that model"
- *shihatsu* = "first departure." She is using *shihatsu* like a shortened version of *shihatsu-eki* ("commencing/starting station").
- *kashira* is a (typically) feminine expression meaning "I wonder if/perhaps." A male would probably use *ka na*/*ka nā* in this situation.

4

Mother: *Samui no? Tetsurō . . .*
"Are you cold? Tetsurō . . . (PL2)
Tetsurō: *Un.*
"Uhuh."

- males and females both use *no* this way to ask a question, but it does have something of a feminine touch since *no* is a softer, gentler sound than the abrupt *ka*.

5

Mother: *Kon'ya wa yuki ga furu ka mo nē . . .*
"It might snow tonight, you know . . ." (PL2)

- *yuki* = "snow (noun)" • *furu* = "fall/come down" • *yuki ga furu* = "snow (verb)"
- *ka mo* is an abbreviated version of *. . .ka mo shirenai* = "might/may . . ." (*shirenai* is the plain/abrupt negative form of the verb *shireru* = "can know")

ああ、機械の体だったら寒さなんか気にしなくてもいいのに……
機械の体だったらとても長生きできるんだってね。
6
私たちは機械の体が買えないからせいぜい生きて100年がギリギリね。
機械の体はお金持ちしか買えないんだね。
8
そうだよ、部品さえ気をつけて交換をつづければ1000年ぐらいは生きられるって……
7
お父さんが死ななければね、おまえにだって機械の体を買ってあげられたのに…
9
お父さんは機械の体を人間が買うことに反対して殺されたんだね…
ええ。
10
ああ、やっぱり雪だわ。
早くおうちへ入ろうよ。
11

6

Mother: *Ā, kikai no karada dattara samusa nanka ki ni shinakute mo ii no ni . . .*
"Aah, if we had mechanical bodies we wouldn't have to be concerned about something like cold (weather)." (PL2)
Tetsurō: *Kikai no karada dattara totemo naga-iki dekiru n datte ne.* (PL2)
"They say that if you have a mechanical body you can live for a very long time."

- *kikai* = "machine" • *karada* = "body"
- *dattara* (the conditional *-ra* ending on *datta* = the past of the verb *da*) literally means "if it is/was . . ." This is an example of the broad range of use of the verb *da/desu*.
- *nanka* gives the meaning "something/anything like (cold)."
- *ki ni shinakute mo ii* = "don't have to be concerned with/worried about" • *ki ni suru* = "be concerned/worry about"
- *no ni* after a predicate is usually translated as "although/even though," but (especially at the end of a sentence) it can be used to express regret or dismay.
- *datte* is used here to indicate reported speech (what someone else said).

7

Mother: *Sō da yo, buhin sae ki o tsukete kōkan o tsuzukereba, sen-nen gurai wa ikirareru tte . . .*
"That's right, they say if you just take care and keep changing parts, you can live about a thousand years." (PL2)

- *sae* gives the meaning "if only/just"
- *ki o tsukete* is from *ki o tsukeru* ("be careful")
- *kōkan* = "change/exchange" • *tsuzukereba* is the conditional "if/when" form of the verb *tsuzuku* ("continue"), so *kōkan o tsuzukereba* = "if you continue to change/replace . . ."
- *ikirareru* is the potential "can" form of the verb *ikiru* ("live").

8

Mother: *Watashi-tachi wa kikai no karada ga kaenai kara, seizei ikite hyaku-nen ga giri-giri ne.*
"We can't buy mechanical bodies, so the longest we could live would be 100 years at the most." (PL2)
Tetsurō: *Kikai no karada wa o-kanemochi shika kaenai n da ne.*
"Only rich people can buy mechanical bodies, can't they." (PL2)

- *kaenai* ("can't buy") is the plain/abrupt negative of *kaeru* ("can buy"), which is the potential form of the verb *kau* ("buy").

9

Mother: *Otōsan ga shinanakereba ne, omae ni datte kikai no karada o katte agerareta no ni . . .*
"If your father hadn't died, we would have been able to buy a mechanical body for you too." (PL2)

- *shinanakereba* is the conditional ("if . . .") form of *shinanai*, the plain/abrupt negative form of the verb *shinu* ("die").
- *omae* is used mostly by males, but mothers frequently call their children *omae*.
- in this usage (*omae ni datte . . .*), *datte* means "even/too/also," so *omae ni datte* is similar to *omae ni mo*.
- *no ni* at the end of this sentence literally means "even though," but it's used here to show regret — "even though we would have been able to buy . . . for you (in fact, we were not able."

10

Tetsurō: *Otōsan wa kikai no karada o ningen ga kau koto ni hantai shite korosareta n da ne . . .*
"Father was killed because he was opposed to humans buying mechanical bodies, wasn't he." (PL2)
Mother: *Ē.*
"Yes."

(continued on following page)

どうしたの？
お母さん…
12
うちへ
入っちゃ
だめ！
13
こっちへ
早く!!
14
お母さん!!
…！
15

(continued from previous page)

- *korosareta* = plain/abrupt past of *korosareru*, the passive form of *korosu* = "kill."
- . . . *ni hantai shite korosareta* literally means "opposed . . . and was killed"
- *kau* = "buy/purchase" and *koto* = "thing/fact/matter"
  ningen ga kau = "humans buy" → *ningen ga kau koto* = "humans buying"

11

Mother: *Ā, yappari yuki da wa.*
"Ah, it really is (going to) snow." (PL2)
Tetsurō: *Hayaku o-uchi e hairō yo.*
"Let's hurry up and go inside." (PL2)

- *hayaku* ("quickly") is the adverb form of the adjective *hayai* ("quick")
- using *o-uchi* (the honorific *o-* prefix with *uchi* = "house/home") gives a childish tone to his speech — mothers frequently use *o-uchi* to children.

12

Tetsurō: *Dō shita no? Okāsan . . .*
"What's wrong, Mother . . .

- *dō* means "in what way/how," and *shita* is the plain/abrupt past of the verb *suru* ("do"), so *dō shita* means "what happened → what's wrong."
- *no* is used here to indicate a question.

13

Mother: *Uchi e haitcha dame!*
"Don't go in the house!" (PL2-1)

- *haitcha* is a contraction of *haitte wa* (*haitte* is the *-te* form of *hairu* = "enter/go in")
- *dame* = "no good/won't do"

14

Mother: *Kotchi e hayaku!!*
"This way, quick!! (PL2)

- *kotchi* is a colloquial form of *kochira* = "this way/this direction"

15

Sound FX: *Zushin*
(the sound of a ray or perhaps laser of some kind)

Mother: A . . .!

Tetsurō: *Okāsan!!*
"Mother!!"

にげて！
鉄郎!!
お母さんは
もうだめよ
……
16
お母さんの
最後のお話を
よくきいて……
17
銀河特急999号に
乗ると、いつか
機械の体がタダで
もらえる惑星の駅に
つくそうです……
18
今まで
夢のような話だから
鉄郎に話すのは
やめていたの…
でも、お父さんは
たしかにあるって
いってらっしゃった
わ……
鉄郎!!
あなたはまだ
若いわ……
19
なんとか
その列車に乗って
機械の体が
もらえる惑星に
行きなさい……
そうして
お父さんや
お母さんの分まで
長生きしなさい
……
20
ああ…鉄郎…
もうお別れよ…
鉄郎
!!
21
22

16

Mother: *Nigete! Tetsurō!! Okāsan wa mō dame yo . . .*
"Escape! Tetsurō!! Your mother is done for . . .

- *nigete*, the *-te* form of *nigeru* ("flee/escape/run away") • *nigete kudasai* would mean "please escape/run away," but dropping *kudasai* makes it into a gentle command.
- She refers to herself in the 3rd person — "Your mother" = "Me"
- *mō* = "already" • *dame* = "no good/hopeless"

17

Mother: *Okāsan no saigo no o-hanashi o yoku kiite . . .*
"Listen closely to your mother's final words . . ." (PL2)

- *saigo* = "last" • adding *o-* to *hanashi* ("story," or just "talking") makes it more elegant/polite, and has a feminine touch.
- *kiite*, from *kiku* ("hear/listen"), is used here as a gentle command. It's *kiite kudasai* ("please listen") without the *kudasai*.

18

Mother: *Ginga Tokkyū surī-nain-gō ni noru to, itsuka kikai no karada ga tada de moraeru wakusei no eki ni tsuku sō desu . . .*
"I've heard that if you get on the Galaxy Express No. 999, you eventually arrive at the station on a planet where you can get a mechanical body for free . . ." (PL3)

- the reading given in katakana over the numbers 999 is *surī-nain* ("three-nine").
- *sō desu* is used at the end of a sentence to indicate hearsay.

Mother: *Ima made, yume no yō na hanashi da kara Tetsurō ni hanasu no wa yamete-ita no . . .*
"Until now, I had given up on mentioning it to you because it seemed like such a dream-like story . . . (PL2)
Demo, otōsan wa tashika ni aru tte itte-rasshatta wa . . .
"But, your father said it definitely existed . . . (PL2)

- *yume* = "dream" • *yume no yō na* = "like a dream/dream-like"
- *no wa* after the verb *hanasu* ("talk/mention") makes it into a noun ("talking/mentioning")
- *itte-(i)rasshatta* is an honorific version of *itte(i)ta*, in other words, *irassharu* has been substituted for *iru* • *itte* is from the verb *iu* = "say"

19

Mother: *Tetsurō!! Anata wa mada wakai wa . . .*
"Tetsurō!! You're still young . . ." (PL2-Fem)
Nan to ka sono ressha ni notte, kikai no karada ga moraeru wakusei ni ikinasai . . .
"Somehow get on that train, and go to the planet where you can get a mechanical body . . . (PL2)

- *wa* is used at the end of the first sentence as a feminine speech form.
- *nan to ka* = "somehow"
- *moraeru* ("can receive") is the potential form of the verb *morau* ("receive/get").
- *ikinasai* is a gentle command form of the verb *iku* ("go").

20

Mother: *Sō shite otōsan ya okāsan no bun made naga-iki shinasai . . .*
"And live long enough for your father and mother too . . ."

- *bun* = "share/part" • *otō-san ya okā-san no bun* = "father's and mother's share"
- *naga-iki suru* = "live long" • *shinasai* is a gentle command form of *suru*

(continued on following page)

おかあさん!!
23
死ないでくれ!! 死ないでくれよ!!
ぼくがひとりぼっちになってしまうじゃないか!!
24
25
いたか!!
こっちだ、ここで死んでる!
26
みごとにしとめたな。
今どき生まれたままの体の人間なんてめずらしいからな!!
27

(continued from previous page)

21

Mother: *Ā . . . Tetsurō . . . Mō o-wakare yo . . .*
"Ah . . . Tetsurō . . . This is farewell . . .
Tetsurō!!

- *mō* = "already" • *o-wakare* is from the verb *wakareru* ("part/be separated")

23

Tetsurō: *Okāsan!!*
"Mother!!"

24

Tetsurō: *Shinanaide kure!! Shinanaide kure yo!!*
"Don't die!! Please don't die!!" (PL2)
Boku ga hitori-botchi ni natte shimau ja nai ka!!
"I'll be left all alone!!" (PL2)

- *shinanaide* is from the verb *shinu* = "die"
- *kure* is an informal/abrupt version of *kudasai*. Whether this is translated as a command or as a request depends on the context. Adding *yo* to *shinanaide kure* really just makes it more emphatic.
- *Boku* is an informal/masculine word for "I/me"
- *hitori* means "alone/one person" • *-botchi* emphasizes the the solitude of *hitori*.

25

Sound FX: *Za za za zā*
(sound of cape flapping in the wind?)

26

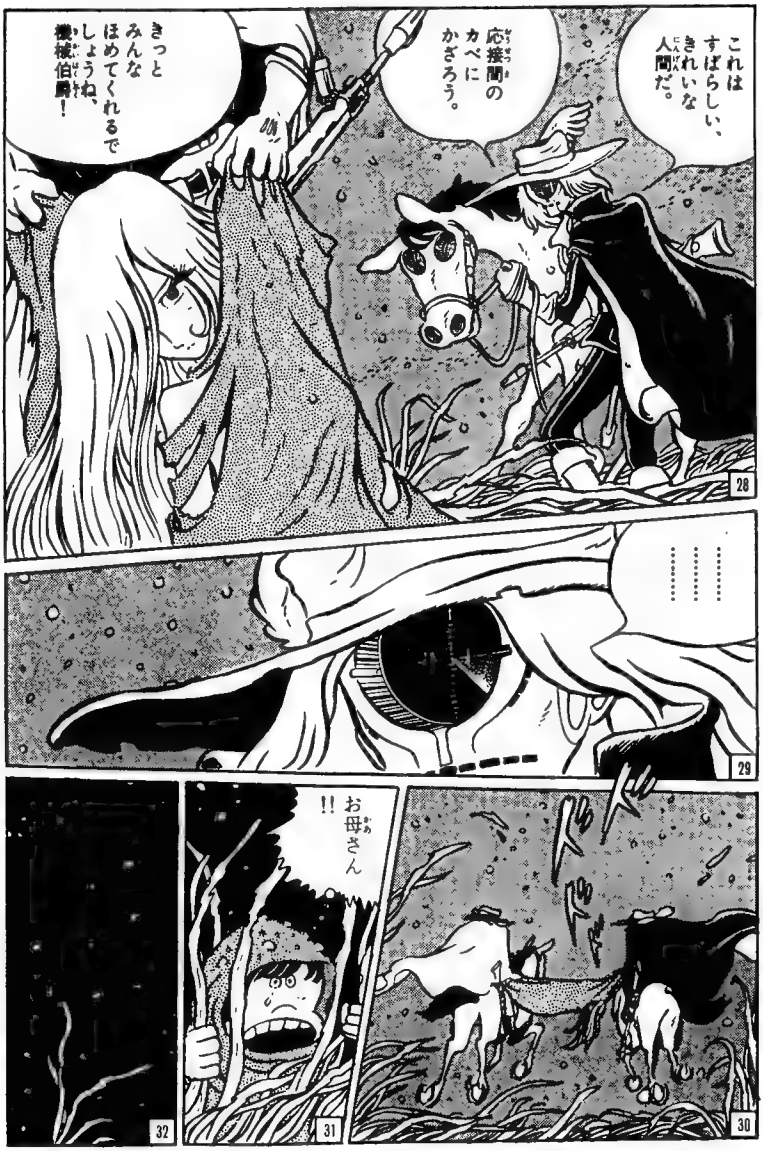
Count: *Ita ka!!*
"Did you find her [Was she there?]?"
Hunter: *Kocchi da, koko de shinde-ru!*
"This way, she's dead over here!" (PL2)

- *ita* is the plain/abrupt past of *iru* ("be/exist" for animate things). Japanese and English have a different sense of time here—since she (or her body, in this case) was there, even before they found her, it makes sense to use the past form of the verb.
- *shinde-(i)ru* is from the verb *shinu* ("die") – one of the so-called "punctual" verbs; *shinde-(i)ru* means "has died/is dead," instead of "is dying.")

27

Hunter: *Migoto ni shitometa na.*
"You shot her down brilliantly (Good shot)." (PL2)
Hunter: *Ima-doki umareta mama no karada no ningen nante mezurashii kara na!!*
"Nowadays a human that still has the body it was born with is rare!!" (PL2)

- *migoto* = "brilliant/superb" • *migoto ni* = "brilliantly/superbly"
- *shitometa* is the plain/abrupt past of *shitomeru* ("shoot down/kill")
- *umareta mama* = "still in the same condition as when it was born" • *umareta* is the plain/abrupt past of *umareru* ("be born") • *mama* = "as is/intact"
- *karada* = "body," and *ningen* = "human being," so *umareta mama no karada no ningen* = "a human with the body in the same condition as when it was born (not a mechanical body)"
- from a strictly functional point of view, the particle *wa* could be used instead of *nante*, but *nante* has the implication "something like/the very idea of"


これはすばらしい、きれいな人間だ。
応接間のカベにかざろう。
きっとみんなほめてくれるでしょうね、機械伯爵！
28
……
29
お母さん!!
31
32
30

28

Count: *Kore wa subarashii, kirei na ningen da.*
"This is wonderful, it's a beautiful human." (PL2)
Ôsetsuma no kabe ni kazarô.
"I'll hang it on the wall in the drawing room." (PL2)

- *ôsetsu* = "reception (of guests)," and the suffix *ma* means "room/area for . . ."
- *kabe* = "wall"
- *kazarô* is the plain/abrupt equivalent of *kazarimashô*, from the verb *kazaru* ("decorate/put on display"). This *-rô/-mashô* form is used to make a suggestion ("let's . . ."), or to express probability ("will probably . . ."), but here it's being used to express an intention.

Hunter: *Kitto minna homete kureru deshô ne, Kikai Hakushaku!*
"Certainly everyone will admire it, Count Kikai!" (PL3)

- *kitto* = "certainly/surely" • *minna* = "everyone"
- *homete* is from the verb *homeru* ("praise/admire")
- *kureru*, with the *-te* form of a verb (*homete* in this case), indicates that something is being done (admiring) for the benefit of another person (Count Kikai). By using *kureru* (as opposed to *kudasaru*), the speaker places Count Kikai on an equal or superior footing with those who will do the admiring.
- *kikai* means "machine," but it's used like a name here.
- *hakushaku* = "count," but it comes after the name. For example Count Dracula is known as *Dorakyura Hakushaku* in Japan.

30

Sound FX: *Do do do do*
(sound of hoofbeats)

31

Tetsurô: *Okâsan!!*
"Mother!!"

銀河超特急に乗るなんて夢の話だよ。
お金もキップもないし。だいいちどうやってこの雪の中をメガロポリスの駅まで行けばいいんだ!!
33
できるだけがんばってみるけど、
この雪じゃ…
34
ああ、手足がかじかんでもう動けないよ……
35
機械なら動けるのに、人間って不便だよ……
36
こんど生まれてくる時は、はじめから機械の体に生まれてくるよ…
ぼくはぼくは…
37

33

Tetsurō: *Ginga Chō-Tokkyu ni noru nante— yume no hanashi da yo.*
"(The very idea of) getting on the Galaxy Super-Express— it's a dream story." (PL2)
Tetsurō: *Okane mo kippu mo nai shi.*
"I don't have money or a ticket either." (PL2)
Daiichi, dō yatte kono yuki no naka o Megaroporisu no eki made ikeba ii n da(?)!!
"In the first place, how would I get through this snow to Megalopolis Station?" (PL2)

- Tetsurō's mother called it simply *Ginga Tokkyū*, but here he calls it *Ginga Chō-Tokkyū*. The prefix *chō-* means "super/overly/extremely."
- *noru* can mean "get on/board" as well as "ride on"
- *nante* gives a feeling of "the very idea of (riding on the Galaxy Express)"
- *hanashi* can mean "talk/talking" as well as "story," so in a more poetic style, *yume no hanashi* could be "talk of dreams/dream talk"
- *kono yuki no naka* means "midst of this snow" • the particle *o* (generally used to indicate direct objects) is used in this case to indicate the location where the motion ("going") is taking place. (cf. *michi o aruku* = "walk (down) a street")

34

Tersurō: *Dekiru dake ganbatte miru kedo, kono yuki jā . . .*
"I'll give it my best shot, but with this snow . . ."

- *dekiru dake* means "as much as possible"
- *miru* with the *-te* form or another verb means "try . . ." • *ganbatte miru* means "try making every effort/try being persistent" → "make every effort and see (what happens)"

35

Tetsurō: *Ā, te-ashi ga kajikande mō ugokenai yo . . .*
"Aah, my hands and feet are numb and (I) can't move anymore . . ." (PL2)

- *te* can refer to the hand or arm, and *ashi* can mean "foot/feet," or "leg(s)," so *te-ashi* could be translated as "extremities."
- *kajikande* is from the verb *kajikamu* ("be numb").
- *ugokanai* means "does not/will not move" and *ugokenai* means "can not move." Both come from the verb *ugoku* ("move").

36

Tetsurō: *Kikai nara ugokeru no ni, ningen tte fuben da yo . . .*
"A machine would be able to move, but it's inconvenient (a disadvantage) being a human . . ." (PL2)

- *no ni* after a verb means "even though." It's used here to imply "even though a machine/mechanical body would be able to move, I have a human body, so I'm not."
- *tte* is an abbreviation of *to iu no wa*, literally "what is called a . . .," used here to indicate the subject/topic. You could think of *ningen tte* as "what is called a human being → this thing called a human being."

(continued on following page)

38
39
40
41
ここは？
気がついた？
42
さあ、スープをのんで……
あなた、半分凍りついていたのよ。
43

(continued from previous page)

37

Tetsurō: *Kondo umarete kuru toki wa, hajime kara kikai no karada ni umarete kuru yo . . .*
"The next time I'm born, I'll be born with a mechanical body from the start . . ." (PL2)
Boku wa boku wa . . .
"I, I . . ."

- *kondo* literally means "this time," but it's used to mean "next time" (like "this Saturday" can mean "next Saturday" in English).
- *kuru* ("come") is added to *umarete* (from *umareru* = "be born") to emphasize that he will be coming back in another incarnation.
- *yo* is added at the end just for emphasis.

42

Tetsurō: *Koko wa?*
"Where am I?"
Mēteru: *Ki ga tsuita?*
"You came to (regained consciousness)?" (PL2)

- *koko* ="here/this place." • *koko wa* is short for *koko wa doko (desu ka)* = "where is this place → where am I"

43

Mēteru: *Sā, sūpu o nonde . . .*
"Here, have some soup . . .
Anata, hanbun kōritsuite-ita no yo.
"You were half frozen." (PL2-Fem)

- *sūpu* is the English word "soup" in katakana. Japanese style "soups" are called *suimono* (except for *miso shiru*, which is in a category by itself). From her use of the word *sūpu*, as well as the appearance of the soup bowl and spoon, we can assume this is a Western style soup.
- *nonde* is from the verb *nomu* ("drink"). Since Japanese style "soups" are in fact consumed directly from the bowl, without the use of a spoon or other utensil, this is certainly appropriate. The use of the verb *nomu* also carries over to Western style soups, even though they may be consumed with a spoon. On the next page, Tetsurō appears to be drinking the soup out of the bowl.
- *hanbun* = "half(way)"
- *kōritsuite-ita* is from the verb *kōritsuku* ("freeze {solid}"). This is a combination of the verbs *kōru* ("freeze") and *tsuku* ("stick to/be attached to," among many other meanings).
- ending a sentence with *no yo* has a feminine touch.

私は
メーテル。
44
ぼくは…
45
星野鉄郎
さんね、
服のぬいとりに
あったわ。
!!
46
それに銀河超特急に
乗るには、あなた
反対へ向かって
あるいていたの。
メガロポリスの
駅はあっちよ!!
47
どうして
ぼくが駅へ
行くことが
わかった!!
あら
こわい。
48
集音器を
回していたら
ぐうぜん
あなたと
お母さんの
会話が
入ったの。
49
お気の毒に
ね……
50
きみも
機械の体を
もってるのか?
そう
見える?
51

44

Mēteru: *Watashi wa Mēteru.*
"I'm Mēteru."

- this name is rendered as Maeter in most English versions of *Galaxy Express*, but we decided to stick with our straight *rōmaji* rendering, to show the pronunciation of the original Japanese.

45

Tetsurō: *Boku wa . . .*
"I'm . . ."

46

Mēteru: *Hoshino Tetsurō-san ne. Fuku no nuitori ni atta wa.*
"Hoshino Tetsurō. It was sewn into your clothes." (PL2-Fem)

- *fuku* = "clothes/clothing"
- *nuitori* is actually a noun referring to a simple kind of embroidery or sewn-in laundry marking — *nui* from the verb *nuu* ("sew") and *tori* from the verb *toru* ("take")
- *atta* is the plain/abrupt past of the verb *aru* ("be/exist," so . . . *ni atta* means "was in . . ."

47

Mēteru: *Sore ni Ginga Chō-Tokkyū ni noru ni wa, anata hantai e mukatte aruite-ita no. Megaropolisu no eki wa atchi yo!!*
"And for getting on the Galaxy Super-Express, you were walking in the opposite direction. Megalopolis Station is that way!!" (PL2)

- *ni wa* after a verb (*noru*) means "for the purpose of . . ."
- *hantai* = "opposite" • *mukatte* is from the verb *mukau* ("face/head towards").
- *aruite-ita* is from the verb *aruku* = "walk"

48

Tetsurō: *Dōshite boku ga eki e iku koto ga wakatta!!*
"How did you know I was going to the station?" (PL2)
Mēteru: *Ara, kowai.*
"Oh, (you're) frightening." (PL2)

- *koto* ("thing/fact/matter") serves to make the thought before it (*boku ga eki e iku* = "I go to the station") into a clause (*boku ga eki e iku koto* = "that I was going to the station"). English is much stricter than Japanese about having tenses of verbs in agreement.
- *Dōshite . . . wakatta?* has an abrupt tone almost like "How the hell did you know . . .," hence Mēteru's reaction.

49

Mēteru: *Shūon-ki o mawashite-itara, gūzen anata to okāsan no kaiwa ga haitta no.*
"When I was scanning with the sound detector [collector], it happened to pick up the conversation between you and your mother." (PL2)

- *mawashite-itara* is from the verb *mawasu* ("turn/rotate"). The ending *-ra* on the past form of a verb gives a conditional "if/when" meaning.
- *haitta* is the plain/abrupt past of *hairu* ("enter/come in"). • *kaiwa ga haitta* means "conversation came in (on the sound detector)"

50

Mēteru: *O-ki no doku ni ne . . .*
"It was a pity . . ."

(continued on following page)

これが機械の体に見える、鉄郎？
うわ・うわ うわ・うわ うわわわ！ ましたっ
あなたは、機械の体をくれるという星へ行くのね。
うえ・ええ えええ
53
52
もし、私をいっしょにつれていってくださるならパスをあげるわ。
私と同じパスをあげるわ。
パス？
55
54
そう、パスよ。無期限有効の銀河鉄道の定期よ。
57
56
地球↔アンドロメダ
経由（オリオン・プレアデス）
無期限
氏名
発行 銀河鉄道株式会社 地球本社

(continued from previous page)

51

Tetsurō: *Kimi mo kikai no karada o motte-ru no ka?*
"Do you have a mechanical body too?"
Mēteru: *Sō mieru?*
"Do I look like it?" (PL2)

- *kimi* is an informal/abrupt word for "you," used only by males.
- ending a question with *no ka* has an abrupt, masculine tone.

52

Mēteru: *Kore ga kikai no karada ni mieru, Tetsurō?*
"Does this look like a mechanical body, Tetsurō?" (PL2)
Tetsurō: *Uwa, uwa, uwa, uwa, uwakarimashita.*
"I, yi, yi, yi, I see/understand." (PL3)

- . . . *ni mieru* = "look like . . .." Since there is no question marker (such as *ka* or *no*), intonation is used to make this a question.

53

Mēteru: *Anata wa kikai no karada o kureru to iu hoshi e iku no ne.*
"You're going to the star (planet) where they give you a mechanical body, aren't you." (PL2)
Tetsurō: *Un, un, un, un.*
"Yeah, yeah, yeah, yeah." (PL2)

- *kikai no karada o kureru* = "give (you) a mechanical body"
- . . . *to iu* can mean "(what is) called . . .," but *kikai no karada o kureru to iu hoshi* would be more like "the star where it is said they give you a mechanical body."

54

Mēteru: *Moshi, watashi o issho ni tsurete itte kudasaru nara, pasu o ageru wa.*
"If you take me along with you, I'll give you a pass." (PL2-Fem)
Watashi to onaji pasu o ageru wa.
"I'll give you a pass the same as mine." (PL2)

- *tsurete* is from the verb *tsureru* ("take along/with"), and *itte* is from *iku* ("go").
- *kudasaru* (as opposed to *kureru*) gives a "polite (humble)," feminine touch.
- *nara* means "if"
- *wa* at the end of the sentence is feminine speech.

55

Tetsurō: *Pasu?*
"A pass?"

56

Mēteru: *Sō, pasu yo. Mukigen-yūkō no Ginga Tetsudō no teiki yo.*
"That's right, a pass. An indefinitely valid pass for the Galaxy Railway. (PL2)

- *kigen* = "time limit/term" • *mukigen* = "perpetual/no time limit" • *yūkō* = "validity"
- *teiki* means "fixed period of time," but it's used here as an abbreviation of *teiki-ken* ("pass {for train, bus, etc.}"). • *ken* ("ticket") is actually an abbreviation of *jōsha-ken*.
- *pasu* and *teiki* are used almost interchangeably. Perhaps because of the way Tetsurō asks *pasu?* (as if he might not understand exactly what the word meant), she uses the alternative *teiki* to confirm or clarify what she is talking about.

57

Pass: *Chikyū* <—> *Andoromeda*
Earth <—> **Andromeda**
Keiyu (Orion · Pureadesu)
Via (Orion · Pleiades)

(continued on following page)

ほんものよ！
なんでそんなだいじなものを、ぼくにくれるんだ！
58
だからいっしょに行ってくれるお礼だって……
59
名前は自分で書きこんでいいのよ。
60
どこへ行くの？きみの目的地は？
61
それはきかないで！パスをあげるんだもの……
これがあればぼくは……ぼくは機械の体を手に入れることができる！
62
!!
63
機械伯爵の家ってこの近所かい？
64
あの向こうよ。
夜はあの人狩りをするから人間がうろつくと危ないわ！

(continued from previous page)

Mukigen
Indefinite

Shimei _____
(Full) Name _____

Hakkō: Ginga Tetsudō Kabushiki-Gaisha, Chikyū Honsha
Issued by: Galaxy Railroad Incorporated, Earth Main Office

58

Mēteru: *Honmono yo!*
"It's the real thing!" (PL2)
Tetsurō: *Nan de sonna daiji-na mono o boku ni kureru n da!*
"Why are you giving me such a valuable thing?" (PL2)

- *nan de* is a rather informal/abrupt way of asking "why"
- the ending *n da* is a contraction of *no da*, used because he's asking for an explanation.

59

Mēteru: *Da kara issho ni itte kureru o-rei datte.*
"So (like) I told you, it's in return for your going along with me." (PL2)

- *Da kara* ("so/therefore") is linked with *datte* at the end of the sentence.
- *datte* is used here to indicate something that has already been said, like . . . *o-rei da to iimashita* ("[I] said it was in return for . . ."
- *o-rei* means "(expression of) thanks/gratitude" → something given in return for a favor.

60

Mēteru: *Namae wa jibun de kakikonde ii no yo.*
"You can write in the name yourself." (PL2-Fem)

- she uses the general word *namae*, which can mean just "name," or "first name." The word *shimei* was used on the pass, meaning "full [given & family] name."
- *kakikonde* is from the verb *kakikomu* ("write in/fill in"), a combination of *kaki* from *kaku* ("write"), and *komu*, which, when used with other verbs, gives the meaning of "in/into."
- the standard form for giving permission or saying it's OK to do something is . . . *mo ii (desu)* after the *-tel-de* form of a verb. In colloquial Japanese, the *mo* is frequently dropped: *kakikonde mo ii* → *kakikonde ii* ("it's OK to write in/fill in").

61

Tetsurō: *Doko e iku no? Kimi no mokuteki-chi wa?*
"Where are you going? (What's) your destination?" (PL2)
Mēteru: *Sore wa kikanaide! Pasu o ageru n da mono.*
"Don't ask that! (Because) I'm giving you a pass." (PL2)

- *kimi* = informal/abrupt word for "you" used only by males.
- *mokuteki-chi* = *mokuteki* ("intention/objective") + *chi* ("ground/land/place"
- *kikanaide* (from the verb *kiku* = "ask/hear") is a gentle command (cf. *kikanaide kudasai* = "please don't ask")
- *mono* literally means "thing." At the end of this sentence it gives a tone of "Look, I'm giving you a pass, so don't ask me where I'm going." This has a slightly feminine tone.

62

Tetsurō: *Kore ga areba boku wa . . . boku wa kikai no karada o te ni ireru koto ga dekiru!*
"If I have this I . . . I'll be able to get a mechanical body." (PL2)

- *areba* is the conditional "if" form of the verb *aru*, which means "there is," but can also imply possession. (cf. *matchi {wa} arimasu ka?* = "do you have a match?")
- *te ni ireru* = "get/obtain" (literally "put into my hand").
- *koto ga dekiru* after a verb (*te ni ireru*) means "can . . ."

(continued on following page)

機械の体の人は
ふつうの体の人間を
夜、外で見かけたら
撃ってもいいことに
なってるんだから。
65
こっちも銃をもってれば平気だい。
66
駅へ行く前に機械伯爵の家へ行く！
それがきみといっしょに行くぼくの条件だ、いいか？
いいわ。
67
68
機械伯爵め!!
70
69

(continued from previous page)

64

Tetsurō: *Kikai Hakushaku no ie tte kono kinjo kai?*
"Is Count Kikai's house in this neighborhood?" (PL2)
Mēteru: *Ano mukō yo. Yoru wa ano hito, kari o suru kara, ningen ga urotsuku to abunai wa.*
"It's over (beyond) there. At night he goes hunting, so it's dangerous for humans to be hanging around." (PL2)

- *tte* is used like the particle *wa* here—to indicate the topic/subject.
- *kai* is a somewhat softer form of the question indicator *ka*, but is still informal speech.
- *ano hito* ("that person") is used like the pronoun "he"
- *to* after a verb means "when/if," so *ningen ga urotsuku to . . .* means "if/when humans hang around . . . • *abunai* = "dangerous"

65

Mēteru: *Kikai no karada no hito wa futsu no karada no ningen o, yoru, soto de mikaketara, utte mo ii koto ni natte-ru n da kara.*
"[The situation is that] people with mechanical bodies are allowed to shoot people with ordinary bodies if they see them outside, at night." (PL2)

- *utte mo ii* = "can shoot/are allowed to shoot" • *utsu* = "shoot"
- *koto ni natte-(i)ru* is used to describe "the way things are." • *natte-(i)ru* is from the verb *naru* = "become/develop," so *natte-(i)ru* indicates the way things "have developed and now are." • koto can mean "thing/matter" but it's used colloquially in a number of situations to "nominalize."

66

Tetsurō: *Kotchi mo jū o motte-reba heiki dai.*
"If I have a gun I'm not worried." (PL2)

- *kotchi* is a colloquial/informal form of *kochira* (literally "this direction")
- *kotchi/kochira* is used to mean "I/we"
- *motte-(i)reba* is the conditional "if/when" form of *motte-(i)ru* ("have/be holding"), from *motsu* ("hold").
- *dai* (like *kai*) is a softer/gentler version of *da*, still very informal and basically masculine.

67

Tetsurō: *Eki e iku mae ni Kikai Hakushaku no ie e iku.*
"Before we go to the station I'm going to Count Kikai's house." (PL2)
Sore ga kimi to issho ni iku, boku no jōken da. Ii ka?
"That's my condition for going along with you. All right?" (PL2)
Mēteru: *Ii wa.*
"That's all right." (PL2-Fem)

- *eki e iku* = "(I) go to the station" • *mae* = "before/in front of" • the particle *ni* in *eki e iku mae ni*, is used in the sense of "in (the time before I go to the station)"
- *issho* = "together(ness)/unity" • *issho ni* = "together/along with."
- *issho ni iku . . . jōken* = "condition for going along/together (with you)"
- *kimi* ("you") and *boku* ("me") are both informal masculine speech.

70

Sound FX: *Gō—*
(howling of the wind)
Tetsurō: *Kikai Hakushaku-me*
"Count Kikai, you SOB." (PL1)

- Putting *-me* on the end of a noun is like saying "You . . ." with an insulting tone.

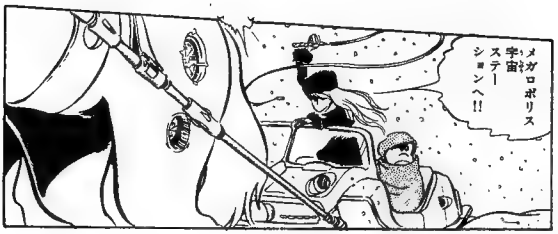
71
72

71 **Sound FX**: *Byū—* (howling sound of the wind)

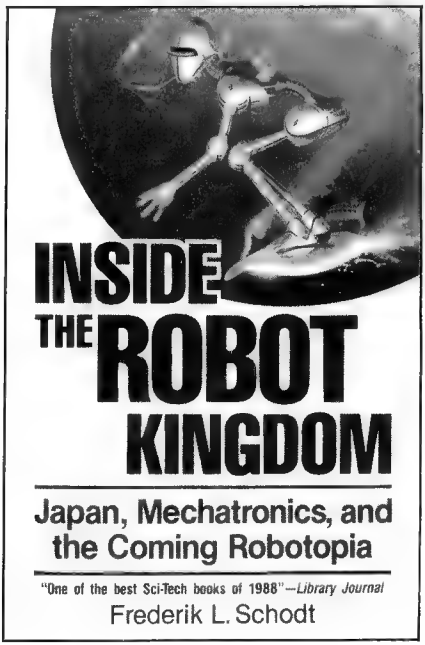
72 **Voices**: *Wa ha ha ha ha ha ha* (laughter)

– to be continued –
in the next issue of
MANGAJIN.

Here are some scenes from the next installment!



INSIDE THE ROBOT KINGDOM



by Frederik L. Schodt
Kodansha International, 1988, Tokyo/New York
256 pages, $12.95 (paperback)

Frederik Schodt, perhaps our best writer on Japan's popular culture, goes directly to the images that fascinate, even obsess, the Japanese. In so doing, he reveals the myths that shape the lives of the Japanese people.

Manga! Manga! The World of Japanese Comics showed us an astounding pop culture. *Inside the Robot Kingdom* illuminates another cultural icon of contemporary Japan—the realm of humanoid (mostly fantasy) and non-humanoid (mostly industrial) robots.

Schodt presents his material in three parts. First, he examines the roots of Japanese robophilia, starting with the clockwork automata that bemused samurai and courtiers during the Edo period. These might be just a historical footnote, except that the most famous of these, the "tea-carrying doll," has been resurrected as an emblem of robotic development.

The author then examines robots in Japanese comics and animation, going back to the militaristic 1930s, when Tanku Tankurō, a cheerful bowling ball with a head, helped the Japanese invade Manchuria. After the war, Tanku's successor in Japanese hearts was the resolutely pacifistic Tetsuwan Atomu ("Mighty Atom"), known to Americans of a certain age as "Astro Boy." Astro Boy, with its stiff animation and utter lack of lip-synch, was nevertheless quite influential in Japan. Many of today's top researchers and robot designers cite Mighty Atom as the inspiration for their careers. Mighty Atom was followed by a whole parade of lovable robots, including the robot cat Doraemon and the sweet little girl-robot Arare-chan. These techno-buddies are probably most responsible for the Japanese vision of the robot as "your mechanical pal who's fun to be with."

About the same time, the prototypical giant robot, Tetsujin 28-gō ("Iron Man Number 28"), was born, and came to America under the name "Gigantor." This crude mechanical hero spawned a flood of "mecha" and "mobile suits" that continues unabated to this day (and that has come to infest Saturday-morning TV in America as well).

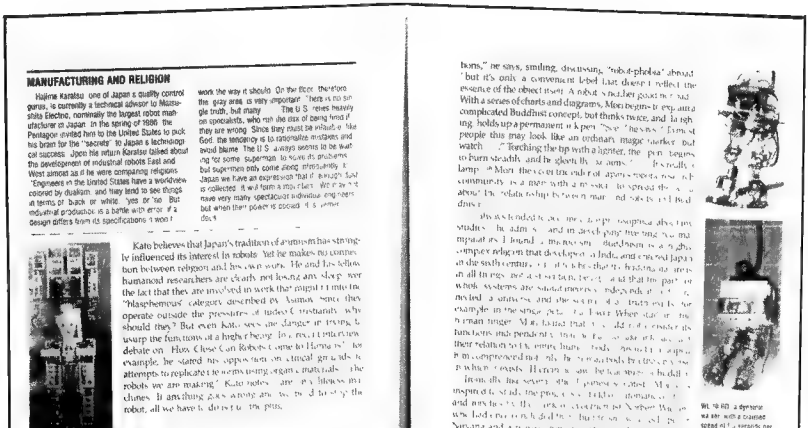
One very illuminating chapter gives a cogent look at the way Japan's post–World War II economy led to a dynamic and powerful toy industry. Schodt takes us inside the business, showing how it has evolved from a cottage industry to a high-tech juggernaut capable of mass-producing sophisticated mechanical toys of amazing intricacy and precision.

The second section explores the "real-life" world of industrial robots. Here we find a very different kind of being. Industrial robots are neither humanoid nor friendly, but they are potent tools to increase industrial productivity—a national crusade in Japan for more than fourty years.

Japan has been much more successful than the West in

Sample Pages

(50% actual size)



MANUFACTURING AND RELIGION

Hajime Karatsu, one of Japan's quality control gurus, is currently a technical advisor to Mitsubishi Electric, nominally the largest robot manufacturer in Japan. In the spring of 1986, the Pentagon invited him to the United States to puck his brain for the "secrets" to Japan's technology success. Upon his return Karatsu talked about the development of industrial robots East and West almost as if he were comparing religions.

"Engineers in the United States have a worldview colored by dualism, and they tend to see things in terms of black or white, yes or no. But industrial production is a battle with error. If a design differs from its specifications, I won't work the way it should. On the floor, therefore, the gray area is very important. There is no single truth, but many. . . . The U.S. relies heavily on specialists, who run the risk of being kind if they are wrong. Since they must be infallible, like God, the tendency is to manipulate mistakes and avoid blame. The U.S. always seems to be waiting for some superman to work its problems out, but supermen only come along intermittently. In Japan we have an expression that if enough Sun is collected it will form a mountain. We don't have very many spectacular individual engineers, but when their power is pooled it is rather dis-

Kato believes that Japan's tradition of animism has strongly influenced its interest in robots. Yet he makes no connection between religion and his own work. He and his fellow humanoid researchers are clearly not losing any sleep over the fact that they are involved in work that might run into the "blasphemous" category described as human since they operate outside the precincts of indeed, "Should they? But even Kato sees the danger in trying to usurp the functions of a high Being. In a recent interview debate on "How Close Can Robots Come to Human?" his example he started his opposition on ethical grounds to attempts to replicate living organ materials. "The robots we are making," Kato notes, "are only allowed machines. If anything goes wrong we can shut off the robot, all we have is down the pits."

Becoming Robots

The other extreme of Japanese attitudes is Masahiro Mori. Mori is much more overtly religious than Kato, and he is also much closer to industry. As chairperson of Kato's no-too-specialized automatic control and walking man. In 1969 he began his experiments with robots starting with research into models of the human dancer. Then namely walking mechanisms, models for industrial and entertainment robots. After a long, brilliant teaching career at the Tokyo Institute of Technology, Mori is currently chairman of the Kobots Society of Japan. Like Kato, he speaks of intelligence as one of the human he is a flamboyant personality.

And robot is indeed a word in its unfortunate connotation

WABOT 1, 1973, was the first sentient full-scale anthropomorphic robot in the world. With legs, hands, artificial vision, and speech synthesis, it was claimed to have the mental ability of a one-and-a-half-year-old human

206

horns," he says, smiling, discussing "robots-phobia" abroad "but it's only a convenient label that doesn't reflect the essence of the object itself. A robot is neither good nor bad. With a series of charts and diagrams, Mori begins to explain a complicated Buddhist concept, but thinks twice, and laughing, holds up a permanent wave. "Now, you know, from what people this may look like an ordinary magic machine that watch . . ." Touching the tip with a lighter, the perm begins to burn steadily, and he ignores the . . . As a result, a lamp . . . Mori then gets into each of Japan's experts now tell communists in a game with a moral to spread the . . . about the relationship between man and robots is related dis-

. . . Mori's studies are a large conceptual adventure. . . . studies, he admits, and in such pursuits time and money . . . myself as I found a . . . by ancient Buddhism as a religion, computer religion that developed in India and entered Japan in the sixth century. . . . It is the chief religion practiced in all its regional variations, [and] it is that religion's . . . work systems are situated inside . . . independent . . . revised . . . and the system . . . Buddhism is . . . example in the . . . Tower. Where else in the human tongue . . . Mori noted that . . . could not consider its functions and personalities . . . to be . . . their relation to the . . . tools . . . to . . . a more . . . computerized . . . as . . . to . . . Buddhism's . . . problem . . . robots. Humans . . . be . . . to . . . Buddhism and . . .

From this . . . Mori . . . robot . . . inspired . . . and . . . Buddhist . . . and . . . with . . . Nirvana and . . . Mori . . . studies that . . . and . . . and robot. And . . . Buddhism . . . and . . . and . . . Buddhism and . . .

WL-10 RD, a dynamic walker with a stretched spread of 4 y. records per step

The WAL-1 (Waseda Ankle Leg) pulls about at Expo. 85 Robot is computer and hydraulic, power supply on top. It also was capable of slight walking at 51 seconds per step

207

"Sidebar" Schodt does it again: plenty of asides and tidbits along with the main course.

applying industrial robots, and Schodt dedicates much of this section to examining the reasons why. He touches on the "industrial samurai" culture that has made Japan a world leader in manufacturing and technology within two generations. Schodt's account of the history of industrial robots is fascinating, populated with colorful characters (both American and Japanese), and it contains striking examples of the "prophet without honor" syndrome that has sent many of the West's industrial innovators to Japan.

In the final section, Schodt looks to the future. Although Japan has built myriad robots with very sharp limits on their capability and autonomy, the press of advanced research is aimed at fully independent robot creatures (humanoid or not) capable of providing diverse services, including companionship, to humans. Most fascinating of all, Schodt speaks with some of Japan's most honored (and evidently eccentric) robotics researchers, some of whom find inspiration in Buddhism and are striving to reach the point (much explored in sci-fi) where the question of robot souls becomes a realistic concern.

Although fans of *Manga! Manga!* may find it sedate by comparison, *Inside the Robot Kingdom* is lively, informative reading. Schodt makes good use of his trademark sidebars, and the work is copiously referenced and indexed.

I highly recommend this entertaining book. You won't learn much Japanese (although you could pick up a few terms and learn about some spiffy company slogans), but you will get a unique perspective on the cultural mythologies that make Japan and the Japanese such a dynamic, and powerful, force in today's world.

---

comments by: Gary Hall, Technical Editor for *Electronic Musician* magazine and dedicated student of Japanese.

VIZ COMICS SUBSCRIPTIONS

AT LAST!

Make certain you'll never miss even one issue!

VIZ COMICS BACK-ISSUES AND SUBSCRIPTIONS AVAILABLE!!!

HOW TO ORDER:

- All Viz back-issues and future releases are available at cover price. Canadian orders please add 25%. Foreign orders please add 50%.
- To order simply list title, issue numbers, and price of the books you wish to receive.
- Viz will pay all shipping costs.
- Send check or money order in U.S. funds to

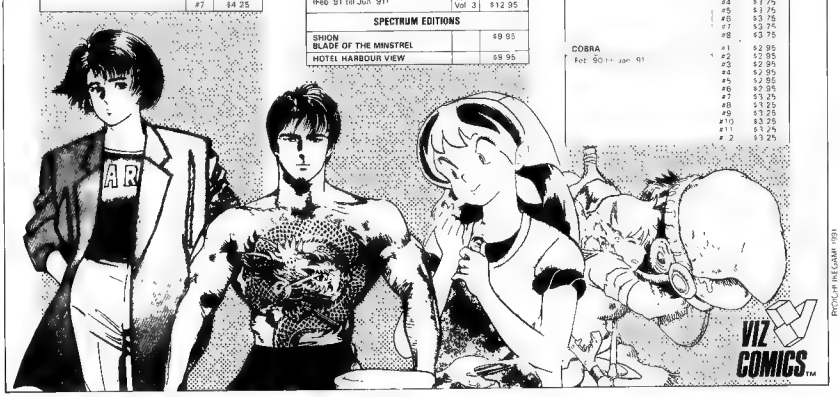
VIZ COMICS SUBSCRIPTIONS
1565 Cliff Rd Suite 3-450
St. Paul, MN 55122
(612) 688-7827

- Please allow 4-6 weeks for delivery

CURRENT COMICS AVAILABLE BY SUBSCRIPTION		
CRYING FREEMAN PART TWO (Aug '90 till Apr '91)	#1	$3.50
	#2	$3.50
	#3	$3.75
	#4	$3.75
	#5	$3.95
	#6	$3.95
	#7	$3.95
	#8	$3.95
	#9	$3.95
2001 NIGHTS (Jul '90 till Apr '91)	#1	$3.75
	#2	$3.95
	#3	$3.95
	#4	$3.75
	#5	$3.75
	#6	$4.25
	#7	$4.25
	#8	$4.25
	#9	$4.25
	#10	$4.25
GUNNED (Nov '90 till Mar '91 Bimonthly)	#1	$4.95
	#2	$4.95
	#3	$4.95
HOROBI PART TWO (Dec '90 till Jun '91)	#1	$4.25
	#2	$4.25
	#3	$4.25
	#4	$4.25
	#5	$4.25
	#6	$4.25
	#7	$4.25

GRAPHIC NOVELS		
LUM GN	Vol 1	$14.95
	Vol 2	$14.95
NAUSICAA GN	Vol 1	$13.95
	Vol 2	$13.95
	Vol 3	$13.95
	Vol 4	$13.95
GREY GN	Vol 1	$16.95
	Vol 2	$16.95
MAI GN	Vol 1	$16.95
	Vol 2	$16.95
	Vol 3	$16.95
	Vol 4	$16.95
KAMUI THE ISLAND OF SUGARU	Vol 1	$16.95
	Vol 2	$16.95
PINEAPPLE ARMY GN		$16.95
CRYING FREEMAN PORTRAIT OF A KILLER	Vol 1	$16.95
	Vol 2	$16.95
TOP GRAPHIC NOVELS		
XENON (Jan '91 till Jul '91)	Vol 1	$12.95
	Vol 2	$12.95
	Vol 3	$12.95
	Vol 4	$12.95
AREA 88 (Feb '91 till Jun '91)	Vol 1	$12.95
	Vol 2	$12.95
	Vol 3	$12.95
SPECTRUM EDITIONS		
SHION BLADE OF THE MINSTREL		$9.95
HOTEL HARBOUR VIEW		$9.95

AVAILABLE BACK ISSUES LIST		
CRYING FREEMAN PART ONE	#1	$3.50
	#2	$3.50
	#3	$3.50
	#4	$3.50
	#5	$3.50
	#6	$3.50
	#7	$3.50
	#8	$3.50
GREY	#1	$2.95
	#2	sold out
	#3	$2.95
	#4	$2.95
	#5	$2.95
	#6	$2.95
	#7	$3.25
	#8	$3.25
	#9	$3.25
LUM	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$3.25
	#6	$2.95
	#7	$3.25
	#8	$2.95
FIRE TRIPPER		$3.25
LAUGHING TARGET		$3.50
NAUSICAA PART ONE	#1	$2.50
	#2	sold out
	#3	$2.50
	#4	$2.50
	#5	$2.50
	#6	$2.95
	#7	$2.95
NAUSICAA PART TWO	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$3.25
FIST OF THE NORTH STAR	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$3.25
	#6	$2.95
	#7	$2.95
	#8	$2.95
BAOH	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$2.95
	#6	$2.95
	#7	$2.95
	#8	$2.95
HOROBI PART ONE	#1	$3.75
	#2	$3.75
	#3	$3.75
	#4	$3.75
	#5	$3.75
	#6	$3.75
	#7	$3.75
	#8	$3.75
COBRA (Feb '90 till Jan '91)	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$2.95
	#6	$2.95
	#7	$3.25
	#8	$3.25
	#9	$3.25
	#10	$3.25
	#11	$3.25
	#12	$3.25



VIZ COMICS™

PYCHO-PATH INTERCOMM 1991

Although not comprehensive, this is a list of some of the vocabulary from this issue of MANGAJIN.

危ない	*abunai*	dangerous
荒い	*arai*	rough
当たり	*atari*	vicinity/neighborhood
怪しい	*ayashii*	strange, suspicious
部品	*buhin*	(mechanical) parts
近く	*chikaku*	near/nearly
大部	*daibu*	a good deal/much
できるだけ	*dekiru dake*	as . . . as possible
駄目	*dame*	no good/impossible
駅	*eki*	station
不便	*fuben*	inconvenient
吹雪	*fubuki*	snowstorm
増える	*fueru*	to increase
ふる	*furu*	to fall (rain, etc.)
ぎりぎり	*girigiri*	extreme/very limit
偶然	*gūzen*	coincidence
伯爵	*hakushaku*	Count (title)
反対	*hantai*	against, opposite
払う	*harau*	to pay
張る	*haru*	to paste/affix to
平気	*heiki*	not bothered
部屋代	*heya-dai*	(room) rent
本物	*honmono*	real thing
本社	*honsha*	main office
日暮れ	*higure*	dusk/twilight
一足先	*hitoashi saki*	one step ahead
一人	*hitori*	one person/alone
人使い	*hitozukai*	use of people
一緒に	*issho ni*	together
自分	*jibun*	one's own
実は	*jitsu wa*	actually . . .
条件	*jōken*	condition/terms
重力	*jūryoku*	gravity
かぶる	*kaburu*	to put on (the head)
株式会社	*kabushikigaisha*	corporation
会話	*kaiwa*	conversation
かじかむ	*kajikamu*	to become numb
かかる	*kakaru*	to take (time)
書き込む	*kakikomu*	to fill in (writing)
狩り	*kari*	hunting
風邪	*kaze*	cold (sickness)
軌道	*kidō*	orbit/path
機械	*kikai*	machine
気前	*kimae*	generosity
近所	*kinjo*	neighborhood
きれい	*kirei*	pretty
交換	*kōkan*	exchange
今夜	*konya*	tonight
今度	*kondo*	next time/this time
殺す	*korosu*	to kill
今年	*kotoshi*	this year
見事に	*migoto ni*	beautifully/brilliantly
見掛ける	*mikakeru*	to spot, see
目的地	*mokuteki-chi*	destination
もらっていく	*moratte iku*	to take back
向かう	*mukau*	to face
なるほど	*naruhodo*	"I see/Right"
逃げる	*nigeru*	to run away
日記	*nikki*	diary
人間	*ningen*	human
匂い	*nioi*	smell, odor
飲む	*nomu*	to drink
終える	*oeru*	to finish/complete
(お)気の毒	*(o)ki no doku*	a "shame"
おめでとう	*omedetō*	congratulations
(お)礼	*(o)rei*	thanks/gift in return
(お)寺	*(o)tera*	temple
終わり	*owari*	end
大屋さん	*ōyasan*	landlord, landlady
パス/定期	*pasu/teiki*	(train) pass
作動	*sadō*	operation
最後	*saigo*	final
最終列車	*saishū ressha*	last train
せいぜい	*seizei*	at best/at most
新年	*shinnen*	new year
障子	*shōji*	paper sliding door
しとめる	*shitomeru*	to shoot down/kill
素晴らしい	*subarashii*	wonderful
すっかり	*sukkari*	completely
旅立ち	*tabidachi*	setting off (on a trip)
只	*tada*	free, no charge
誕生日	*tanjōbi*	birthday
特級	*tokkyū*	high grade, class
と共に	*to tomo ni*	along with
付ける	*tsukeru*	to write (a diary, etc.)
連れていく	*tsurete iku*	to take along (a person)
続く	*tsuzuku*	to continue
うまい	*umai*	delicious
生まれる	*umareru*	to be born
うろつく	*urotsuku*	to hang about
撃つ	*utsu*	to shoot
やっぱり	*yappari*	(as expected)
休む	*yasumu*	to rest, take a vacation
雪焼け	*yukiyake*	"snow-burn"
夢	*yume*	dream
若い	*wakai*	young
惑星	*wakusei*	planet
渡す	*watasu*	to hand over, give

モケ

日本語ワープロ

MOKE enables anyone with an IBM PC or compatible computer, a hard drive, and a graphics monitor to enter Japanese. Japanese is entered via romaji. MOKE can input hiragana, katakana, kanji, and Ascii. Japanese can be printed on Postscript printers, HP LaserJet II, and 9, 24-pin Epson compatible dot matrix printers.

Send $49.95 and $5.00 for shipping and handling (outside the US and Canada add $5 US per copy)

Please check one format : _____ 5-1/4 (360k)
_____ 3-1/2 (720k)

Send check or money order to :
KiCompWare
Attn : J. J.
1812 North Erb St.
Appleton, WI 54911

木
KiCompWare

Let Us Carry Your Message To Japan

Japanese Language Services, Inc.

Translators since 1984

- *Technical, legal and commercial translations*
- *Japanese typesetting and desktop publishing*
- *Japanese cultural training for American businesses*
- *Dealer for Japanese software for IBM and Mac*
- *Dealer for NEC 9801 RX system*
- *Interpreting and audiovisual productions*
- *Japanese business cards*

186 Lincoln Street, Boston, MA 02111 Tel (617) 338-2211 Fax (617) 338-4611

THE INTRIGUE NEVER ENDS...

Appleseed™

BOOK 4: THE PROMETHEAN BALANCE

THOUGH THE WORLD ENJOYS PEACE, DEUNAN PLAYS THE VILLAIN IN ENDLESS ESWAT DRILLS—INCLUDING ONE THAT COSTS HER LEFT EYE! OF COURSE, THIS CONSTANT TRAINING IS NOT WITHOUT PURPOSE: THE OLYMPUS GOVERNMENT HAS ARRANGED TOP SECRET PEACE TALKS BETWEEN IMPERIAL AMERICANA AND THE UNITED STATES SOVIET SOCIALIST REPUBLICS... AND UNFRIENDLY, BUT FAR FROM UNINTERESTED, PARTIES HAVE CAUGHT WIND OF THEM.

MASAMUNE SHIROW'S ACCLAIMED FUTURE-SCIENCE EPIC RETURNS IN A FOUR-ISSUE PRESTIGE FORMAT SERIES FROM STUDIO PROTEUS AND ECLIPSE INTERNATIONAL— EACH 64-PAGE ISSUE FEATURING FULL-COLOR COVERS BY SHIROW HIMSELF!

™ and © 1990 Masamune Shirow and Seishinsha

Appleseed Book 4, Volumes 1 through 4: $4.95 each
Appleseed Book 1 collection: Softcover: $13.95 Hardcover: $43.00
Appleseed Book 2 collection: Softcover: $13.95 Hardcover: $43.00
All prices postpaid. Send name, address and list of items desired with check or money order in U.S. funds for total amount to
Eclipse Books, P.O. Box 1099, Forestville, CA 95436

ALSO AVAILABLE

APPLESEED Book One: The Promethean Challenge

Deunan and her cyborg mentor Briareos must survive in a strange, new post-holocaust world ruled by gentically altered over-people.

APPLESEED Book Two: Prometheus Unbound

The adventure continues for Deunan and Briareos: the fantastic, complex mystery of the society called Olympus is revealed bit by bit, but new dangers lurk around every corner for the unwary!

Each collection is available in both softcover and hardcover editions.

Coming•up•in•MANGAJIN

- **Lum Comes to MANGAJIN:** Our first issue of 1991 will feature *Urusei Yatsura* (with alien princess, Lum), the internationally popular manga by Takahashi Rumiko. We'll also give some background on Ms. Takahashi and help you appreciate her creative use of the Japanese language.

- **An Overview of the Japanese Manga Market:** MANGAJIN takes a look at manga publishing in Japan—a mass production and marketing phenomenon!

- **Computerized Learning Systems:** How much Japanese can you learn using a computer? What are the major programs available now?

- **More Manga:** More *Obatarian*, the middle-aged terror, by Hotta Kazuhiko; more *What's Michael*; new manga such as *Yunbo-kun;* and many more.

Don't miss an issue!
Subscribe to MANGAJIN now,

and get a MANGAJIN commemorative T-shirt for (only) $5.00

This T-shirt, featuring the cover of Vol. 1, No. 1, is available only to subscribers, and only for a limited time. 6-color design on 50/50 blend shirt; some shrinkage, so if in doubt, order larger size.

[Some Back Issues Still Available]

___ Please send the following back issues @ $5.00 each (includes postage & handling!)
No. 2 • 3 • 4 • 5 (No. 1 no longer available)

___ Send me one year (10 issues) of MANGAJIN and a MANGAJIN T-shirt (S • M • L • XL) all for (only) **$35**

___ Forget the T-shirt, but send me one year (10 issues) of MANGAJIN for **$30**

(T-shirt offer and this subscription rate valid only in U.S.)

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

PAYMENT ENCLOSED $ _____ (check or money order, please)

MANGAJIN, P.O. Box 49543, Atlanta, GA 30359

In Japan: MANGAJIN is available in Japan through:
世界出版研究センター, 東京都 港区 南青山 2-18-9
Tel. 03-479-4434, Fax 03-479-4436
Subscriptions: ¥9,000 / Single copies ¥1,030

YOUR SHORTCUT TO PROGRESS IN JAPANESE STARTS WITH THIS MAGAZINE.

FOR BEGINNING AND INTERMEDIATE LEARNERS

Monthly

The Nihongo Journal

The Nihongo Journal is a learning magazine designed to help its readers acquire a readily useful, lifelike command of Japanese. For starters, you'll find lessons that take you into a variety of language subjects, such as everyday office Japanese. Elesewhere, "This month's feature" strikes off each time on a fresh new angle in order to bring out key facets of cultural life in Japan as well as presenting information key to your life. Then, too, for those interested in Japanese corporate job-hunting, NJ's "information columns" provide an assorted range of work opportunity info.
So, if you're after a closer, more tangible touchstone with Japan and its language, this magazine's for you !

The Nihongo Journal Available at the following book stores

Hawaii
BUN BUN DO BOOK STORE
California
KINOKUNIYA BOOK STORES OF AMERICA CO., LTD.
SAN FRANCISCO STORE
NEW OTANI STORE
LOS ANGELES STORE
TORRANCE STORE
COSTA MESA STORE
KINOKUNIYA BOOK & GALLERY
BOOKS NIPPAN
New York
NEW YORK KINOKUNIYA BOOK STORE
TOKYO SHOTEN
Oregon
ANZEN IMPORERS

Networking for Global Communication
ALC PRESS INC.
2-54-12 EIFUKU SUGINAMI-KU TOKYO 168 JAPAN
PHONE 03-3323-1001 FAX 03-3327-1300

HUMAN RACE.

Super SR 400 1/500 sec. at f/3.5

When it moves this fast, capture it with new Konica Super SR 400. Fine grain and extra-high speed make it the right film for action shots.

It's just one of the exciting new Super SR films from Konica. There's also Super SR 200, the right film for portraits. And Super SR 100, the right film for universal shots.

Each is specially designed for the type of shot you take. All utilize our revolutionary new Clean Multi-Structure Crystal technology.

New Konica Super SR Color Print Film. For the best pictures humanly possible.

For nearest dealer, call 1-800-MY-KONICA.

© 1990 Konica U.S.A., Inc.